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Colour in the Home

TO

His Father's Memory

THIS BOOK IS DEDICATED

BY

THE AUTHOR

GANGMOOR
HAMPSTEAD HEATH
1911

A MORNING ROOM INTERIOR

Showing Scheme of Colour adapted from a Butterfly

COLOUR IN THE HOME

WITH NOTES ON ARCHITECTURE, SCULPTURE PAINTING, AND UPON DECORATION AND GOOD TASTE

64535

BY

EDWARD J. DUVEEN

WITH 44 FULL-PAGE ILLUSTRATIONS, OF WHICH 32 ARE IN COLOUR

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INTRODUCTION

IT is impossible that we can attain to a national taste in art and colour such as has been long characteristic of Continental nations—France and Italy and Spain—until we realise how important it is that the people, as an essential part of their education, should be taught to appreciate the beautiful. How much less likely are we to rival in this matter the great peoples of the East! Until we have accomplished this we can only excel here and there by producing perhaps a few great masters of landscape and of sculpture such as those in the past whose very success should have encouraged us to go on and hope for a raised standard of taste amongst the general public. As it is, only a handful of us know how to appreciate the great things actually accomplished by our countrymen, and the general improvement in taste if it exists at all has not reached the masses. The houses of the middle and lower classes are far less artistic in their ornaments and furniture than the hut of an African savage, while the houses of the wealthy owe their beauty, when they possess it, to the help of experts.

The excellent institutions which do encourage art education fail utterly to produce any widespread benefit. Is it therefore not time

we realised that no haphazard system of art education such as ours can ever produce the permanent and general result we desire?

In literature the whole level of literary composition has been raised, and the work of the day labourer at the present time often surpasses the work of those regarded as men of genius in the days of Dr. Johnson or Professor Wilson. In art, on the contrary, the level has remained unaltered, and the gulf between the great men we have produced and the journeyman is indeed a wide one.

As Sir J. Gardner Wilkinson said long ago: "Taste, to be of use, must pervade all classes; and by this means graceful and beautiful objects for every-day use will come into general demand, and be generally made. They will also be obtained at moderate prices, and be placed within the reach of all, instead of being confined to the wealthy few who happen to be possessed of cultivated taste. . . . Until good things are within the reach of all, and recognised by the majority, it is vain to hope for excellence in any country."

It would be well if we realised these facts, for during the next twenty years there is promise of important developments in trade, and, if we would hold a foremost place, those engaged in the industrial arts will need a very much more thorough education than is provided at the present moment. Art and industry must be united. Countries of taste like Italy and France have long recognised the value of art as a national asset and have profited by their wisdom in giving it organised and persistent support.

Has the reader ever considered how pitiful would have been the state of our art museums and galleries if it had not been for private benefactors like Sir John Soane, Sir Richard Wallace,

INTRODUCTION

John Jones, Sir Henry Tate, George Salting, and others? And yet we are the foremost trading and manufacturing nation in the world!

Amongst the improvements we so urgently need is the appointment of a Minister of Fine Arts. The present state of divided authority is shown by the result of recent so-called street improvements and newly-erected public buildings. Whilst the decision and responsibility rests with such bodies as County Councils, composed of persons whose education has not included a knowledge of art, and a President of the Board of Trade, or First Commissioner of Works, what better can be expected?

That we are beginning to realise our weakness in this respect is shown by the discussions that take place when any important memorial such as the one contemplated to the late King Edward VII., or the altering of the roads or building of a new bridge over the Thames, has to be carried out.

Letters to the newspapers from artistic laymen, deputations from architectural and other societies, have in some instances prevented ill-considered schemes being foisted upon us, but we generally find that some hole-and-corner arrangement has been arrived at and "improvements," monuments and buildings, not only quite unsuited to their positions, but in emphatic conflict with their surroundings, are erected, and the humbug of the whole thing is apparent to the least discriminating.

The mischief that such vandalism may cause to the glorious legacy that time and age have presented to us in public parks or architectural masterpieces cannot be over-estimated, nor the value of the many opportunities for making improvements that have been lost during the practical rebuilding of London during the past twenty years.

In Scotland the Dean of Guild has control of the amenity of the streets and often with good effect: in London there is no control of this kind over the erection of buildings. In consequence the confusion of style in so many of our blocks of buildings is simply ludicrous: continuity, symmetry, proportion, the very elementary principles of beauty, are ignored, and buildings however grotesque, are allowed to disfigure our best thoroughfares. We do not expect self-effacement from the enterprising tradesmen nor is a dull uniformity to be desired, but it is certainly time that some restriction at least be exercised over the whims and fancies of the notoriety seeker and his advertisement.

The streets themselves are public property and their appearance has a direct influence on public taste, and whatever rights owners of buildings may have, they most certainly have not the right to disfigure them, when by so doing they help to debase the taste of the public.

"Where there is good architecture there should be no monotony." More uniformity should be shown, more continuity insisted upon: the mixing of the Gothic, classic and picturesque which we now find in our streets would never be allowed by any authority with a particle of taste. It must however, be said that the attempts at the obviously picturesque in street buildings at the sacrifice of primary elements of beauty, seem to be things of the past, which we may hope will never return. One can scarcely think that such an effort to design a home for English opera would stand a chance of acceptance as that which was common some twenty or more years ago. Rustic landscape painters can make use of such material, but the "picturesque" building is as much out of place in an Oxford Street or Piccadilly as a smocked rustic in a London drawing-room.

INTRODUCTION

Of the temporary decoration of our streets when any important public event is to be celebrated, I have little to say except that, with a general improvement in their effect and in the taste of the public generally, the tawdry upholstery and display of ill-assorted bunting in all the crudest colours, without the slightest consideration, will no longer satisfy. That it is but temporary should be no excuse for the neglect of the authorities to secure the best artistic talent. A combination of the efforts of architect and decorative artist might then be able to impress upon the distinguished persons who are our guests on these occasions, that we as a people are not altogether devoid of taste.

As an example of opportunity lost, we could not have a better instance than the new entrance to the Mall. This is the terminal of a wide avenue—at the one end is the Palace of the King, at the other Trafalgar Square—the only real attempt at a "Place" London possesses. Here was an opportunity worthy the best efforts of architect and sculptor but it was sacrificed to the spirit of utilitarianism and the parsimonious policy of the British Government and the Municipal Authorities. Unfortunately neither of these bodies look upon art as an essential factor in the progress of a nation.

Hyde Park Corner and the Marble Arch "improvement" are further examples of opportunity missed. The latter is no great achievement, but the former might be made a great composition by the removal of St. George's Hospital and the erection of a building —a National Opera House for instance, or some important building in character with its surroundings.

One cannot imagine such an opportunity being neglected in the French capital, or even in one of their provincial towns: but here,

immediately the question was raised, even though it could be proved that the change would give London an example of what an architectural composition should be, it would at once be met by the question of ways and means.

Ideals have to be paid for, and the habit of counting the cost is too general amongst us. That the wealthiest city in the world, and the capital of the Empire, should allow the question of a few thousand pounds to turn success into failure is preposterous.

Much more attention should also be given to the choosing of the sites of our public buildings especially in the matter of their relation to the surroundings, and to the desirability, nay, necessity for some harmony, some uniformity in the streets considered as a whole.

A building is erected here, a group there, and it is no one's business to consider what is to follow to make a general comprehensive plan which would secure a beautiful effect when the street is completed. In fact, it can safely be said that under our present system no public building is properly placed or provided with an adequate setting.

It is the plain and obvious truth that corporations, composed as they are, do not realise their own ignorance in matters of art, and the pity is that we should be at the mercy of an ignorance that does not ask and will not accept enlightenment. It only remains to remove the responsibility from all such.

The mental or spiritual aspect is really more vital than the grossly material side of our civic life, and if a new spirit by which art were given its proper place were developed it might be confidently anticipated that it would be faithfully reflected in the improvement of our towns, and, it would necessarily follow, in the taste of the people.

INTRODUCTION

Much of what has been said of our architecture, may be applied to our decoration, decorative objects, and artistic manufactures.

At present there seems to be a better understanding between architects, sculptors, and painters, and a praiseworthy attempt to combine is to be observed when any national scheme is to be carried out. In such a combination the best minds might be brought to bear on the subject and lead to higher achievement. That we are far behind in this "fellowship of Arts" as compared with France, is a matter for regret; it would be well also if the association of the architect, sculptor and painter with the builder, manufacturer and artisan, was also of a more intimate character. The worker would find in this co-operation with the greater intellects a stimulus to put forth his best efforts.

Sight it is, even more frequently than sound, that gives us agreeable feeling and mental enjoyment, and there is no better definition of what is beautiful in its simplest essence than the phrase, "pleasant to the eye."

This sense of pleasure consists in the sensibility to receive through the eye, or the brain, impressions of the beauty of colour, light, shadow, and form; in placing colour first of these impressions one remembers the infant's delight in a brilliant object or vivid colour, as illustrating the simplest form of beauty.

Colour has been called "the Sunshine of Art." To every passion and affection of the mind it lends aid and influence, yet, considering that the evidence of the eye is superior to that of the ear, and that the science of colours should naturally be easier than that of sounds, it is remarkable that music should have made so much advance while colour, as a science, is yet imperfectly

understood. Whatever the reason for this, we are sure the colourist may justly hope to advance and perfect his science by following where the other leads, and particularly so by adopting as far as possible the harmonic principles of the musician.

If these principles were generally adopted and taught it would be greatly to our advantage as a nation, and would not only improve the taste of our people, but prevent glaring mistakes, which even the most elementary knowledge of these principles would render impossible. That such mistakes are made, we see every day. Although the female eye seems to be particularly receptive of the tender, beautiful and expressive relation of colours, we find that a woman, in every other respect perfectly dressed, will wear a flower or pin in her hat, the colour of which destroys the whole harmony of an "artistic creation." Had the principles of colour been acquired by this woman as no doubt the elementary rules of music had been, she would no more have made such a flagrant mistake than she would have played a wrong chord in a great symphony.

I would strenuously urge and point out how imperative it is that the principles and harmony of colour should be taught in all our schools as a necessary branch of education, and that as much attention should be given to it, at least, as is now given to music. Were a child taught its real value and the elementary principles by which colours are procured it would then be able to appreciate much that is beautiful in nature.

It has not been my aim to deal so particularly with the scientific side of the colour question. Learned treatises have been written from the earliest time on the origin of light and colour; and if Aristotle believed that air, water and earth are white, fire and the sun

INTRODUCTION

yellow and black, and seek to prove it, Ptolemy may differ on the subject.

It has been my aim to render a subject which might be dry to many readers, attractive by the numerous illustrations and examples I have given, so that the theories and principles, divested of technicalities, may be more fully understood and appreciated.

EDWARD J. DUVEEN.

CHAPTER I.

TASTE

TASTE is the power or faculty of distinguishing beauty from deformity and is shown in the preference a rightly-constituted mind gives to one object above another.

It is in some degree constitutional, but can be improved by careful study of beautiful objects; for by comparison alone we can arrive at the knowledge of what is most perfect of its kind.

It is by the study of the best, and the experience gained by noting its beauty and accuracy, that the mind acquires refinement and an instinctive appreciation of excellence.

A sense of proportion and of variety of line, of fitness and purpose, and an appreciation of the simple form and symmetry of an object rather than love of ornamentation; these are the qualities to be sought and encouraged by the man of refinement and taste.

By many minds novelty and variety are too eagerly sought and are perhaps the most popular kind of beauty. A delight in new impressions, a love of change, are characteristic of the simple and uneducated. The pleasure induced by newness and variety are

closely related to the desire for knowledge, whether it be that which consists of additions to previous experience or is derived from the arrangement in new combinations of what we already know. It must always be remembered that however great may be the charm of variety (the real value of which we will later attempt to explain), and however much repetition of even the most beautiful forms may pall by too frequent use or too long continuance, variety, if it be but mere novelty may give a feeling of pleasure and agreeable excitement, though the enjoyment soon ceases.

Quick changes of light and shade, of sound and silence, do not always afford that sort of pleasure which would be excited by the beautiful; often the feelings caused are rather alternations of surprise and disappointment.

In the blase mind there is an unhealthy desire for mere novelty, a craving even for deformity and grotesqueness, and this is chiefly seen in those who have not cultivated their mental faculties, and whose taste for similarity has not been developed by that habit of comparison from which the common generalizations of science arise, nor in the intelligent contemplation of works of art. It should be borne in mind that however great may be the feeling of pleasure and agreeable excitement novelty or variety may give, there exists always a deep desire in the eye and mind for repose. Continual movement, be it the rustling of foliage by the wind, or human features which show the play of every emotion, is at times apt to irritate, and to induce a feeling in the spectator far less agreeable than even the monotony and lifelessness of unbroken repose. Experience has taught us that a plain surface, or a flat colour on a wall is far more satisfactory to look upon than a very varied and unmeaning ornamentation.

TASTE

Pleasure may result from the mere novelty of the sensation as we have said, but if there be nothing in its novelty to cause us a deeper pleasure, the feeling of satisfaction soon ceases. If the sensation be of a neutral character, the novelty will bestow on it a kind of charm which betrays the feelings into a sense that it is beautiful, and often erroneously, as we see in new fashions of dress which are readily accepted and soon condemned. New colours and unaccustomed forms at once attract attention and impart pleasure to simple and uneducated minds. But change must not be abrupt or sudden, or if it be so, the impression must dwell long enough for the first effect of suddenness to subside; a vivid impression ought to cease gradually, or to pass by degrees into the impression by which it is to be succeeded: this is the pleasure of continuity. We have said that the too sudden change of a sensation is disagreeable. The same may be said of a muscular movement. A sudden resistance, and a sudden removal of a resistance are almost equally displeasing. Continuity, then, is an element in agreeable movements, as well as in pleasant sensations. Besides variety and continuity there is another circumstance under which sensation gives pleasure, viz.: similarity.

Repetition is agreeable not only in itself, and before the repetition palls, but also through the recognition of the feeling, as being like that which had been felt before. That enjoyment should arise from the perception of similarities is scarcely less important than the gratification caused by variety, because we thus learn to classify the objects of our knowledge. But mere likeness without difference becomes dull uniformity, just as mere variety without likeness would be intolerable; for in this case there would be a number of isolated

experiences without any connection, and the perception of relation is one of the deepest wants of our nature. The pleasure derived from similarity enters largely into the beauty of symmetry. This side is like that, and one curve corresponds with another. It is similarity which constitutes the pleasure derived from imitation, not only the pleasure of witnessing the successful production of likeness, but even if the imitation be accidental the spectator is pleased.

This kind of pleasure is derived from those lowest forms of art which are mere copies of natural or artificial objects. Similarity enlivened by difference, variety restrained by unity, may be found in all the arrangements of light and shade, form, colour, and sound which are most pleasing to the eye, and to the ear; and the same principles may be traced in those movements of the body which are attended with pleasure. The influence of similarity, and variety, and continuity, may be traced in the beauty which belongs to simple lines—and quite apart from all collateral suggestions.

Two parallel lines are agreeable by reason of their similarity of direction and the equality of distance throughout their length; and two lines converging partly enclose a space which may give pleasure to the eye by virtue of the proportion. A curved line presents both continuity and variety in a manner agreeable to the sensation of sight, and calls forth an agreeable exercise of the muscles of the eye. Some curves are more pleasant than others, the circle less than the ellipse, and the simple ellipse than the composite. In the circle there is constant change of direction, but each change is like its predecessor, and the general appearance is excess of uniformity, and moreover, the muscular actions which trace it, whether of the eye or the hand, are comparatively difficult.

A Circle . . . . . No. 1

An Oval . . . . . No. 2

Circular Arch . . . No. 3

Elliptical Arch . . . No. 4

Tiled Floor, Regular . . No. 5

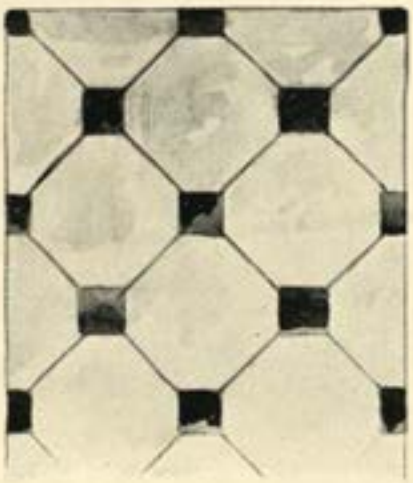
Tiled Floor, Irregular . No. 6

No. 1.

No. 2.

No. 3.

No. 4.



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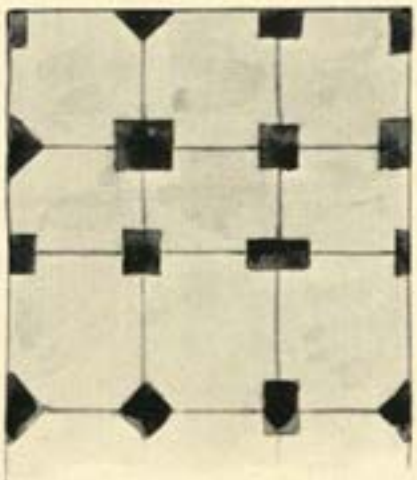


No. 6.

In the ellipse the change of direction is more gradual, and the figure admits of division by the eye without diameters, into opposites which are similar and symmetrical. The oval is more beautiful from its greater variety of direction and perfect gradation.

A straight line can hardly be said to be in itself either beautiful or otherwise. It has unity of direction, which, if too prolonged may be displeasing by excess of uniformity and by muscular fatigue; but a combination of straight lines may be pleasing, if in equal lengths and equal angles or in a variety of directions recurring at equal intervals. This may be seen in a tiled floor, in squares, or other formations, or in a simple fret—like a Greek key or more varied Japanese fret, but if the successive lines are of unequal length, or unequal angles, we have a very disagreeable effect, as also in sudden transitions of direction without regularity of intervals. This is excess of variety.

There is also the influence on the eye of the enclosed spaces between the lines in following such linear forms, but it also traverses the intervening spaces. I have shown the monotony of the circle, and the more pleasing variety of the ellipse, as explained by the direction of the curve. The circle is always the same in form, however different in size, the radii being equal. The ellipse, on the other hand, is in its nature variable, and is at once recognised as being so. It suggests a form which may vary almost indefinitely, according to the proportions between its major and minor axis. So much, then, for lines.

But there are forms of a composite character, which excite the feeling of beauty by reason of a profounder symmetry than is at first sight discoverable; a symmetry, the nature of which may

afford to the æsthetical student a subject of very interesting speculation. This higher kind of beauty of form may be perceived and delighted in without any knowledge of its source, but there must be a certain organization of the sensorium for this effect; as there is a harmony of sound or colour, so there are subtleties of symmetry beyond the range of ordinary perception. There are individuals who have not the æsthetical constitution to enable them to recognise and enjoy the exquisite proportions of the Venus de Milo, or of the portico of the Parthenon, just as others are dead to the harmonies of Beethoven.

But, unlike harmony of sound, beauty of form is not readily capable of explanation. Proportion has been defined as "the measure of relative quantity" and Lord Bacon said "there is no excellent beauty that hath not some strangeness in the proportion." It has been said that a form is beautiful when the space which it encloses can be analyzed into angles which bear proportions to each other analogous to those which subsist between the notes of music; that the proportions in architecture are coincident with the harmonious ratios in sound—but, as we have said, beauty cannot be explained.

Some sense of proportion is possessed by all men of normal constitution in a more or less degree, and is susceptible of almost unlimited cultivation. To the architect and designer, proportion must always be the primary consideration, and to no part of his work should more time and thought be given, as without it, it is impossible to obtain a satisfactory result. A great deal of pleasure, indeed perhaps the most pleasure is given by parts and details. We see an object, and talk of the beauty of its decoration—or of its fine drawing

Greek Fret . . . . . No. 1

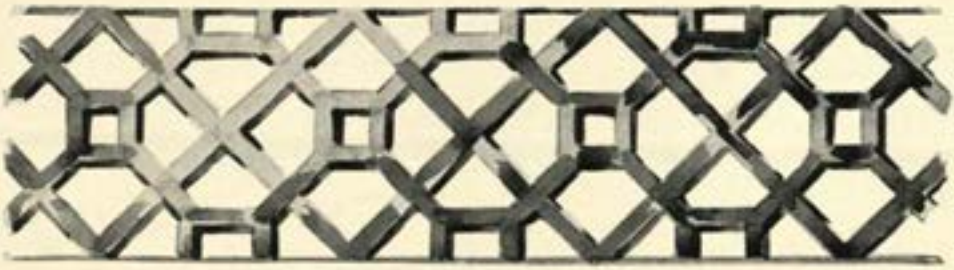
Japanese Fret . . . . . No. 2

Lines with sudden Transition of Direction without any Regularity of Intervals . No. 3

Lines of Unequal Length and Unequal Angles . . . . . No. 4

Greek Key with Lines of Unequal Length No. 5

No. 1.



No. 2.

No. 3.

No. 4.

No. 5.

or modelling or good colour. Our admiration of the whole is very different. Without, perhaps, stopping to consider why, we feel a peculiar delight in the thing as a whole, which can only be accounted for by an indefinable sense of harmony—that is, of proportion.

We repeat, to the architect or designer good proportion should be the first consideration. No building can possess the attributes of good composition, unless there exists that perfect conformation of parts which may be observed in a well-formed human being; nor can any decoration give the sense of fitness unless there exists in the building it adorns this fundamental characteristic.

For it is this, perhaps, more than anything which gives the character to the work we desire; whether of strength or grace, solidity or elegance. As in the human figure; the chief characteristic in the female form, typified by the proportions of Venus, being pure and simple beauty, while that of the male, typified by those of Hercules, is beauty modified by massive strength, and the basis on which each is constructed might be presumed to have reference to the sensations they awaken, the one of loveliness, the other of strength.

Having endeavoured to explain the conditions which must exist to enable sensation to give pleasure; namely, variety, continuity, similarity, tone and proportion, we will sum up by suggesting that symmetry is repose; variety is action; tone and proportion are character. Variety is pursuit and symmetry is fulfilment. In the one there is expectation, in the other satisfaction. A parallel for variety may be found in youth and growth; for symmetry in perfection and maturity. The radius is the type of unity, the circumference of variety. Beauty moves between the centripetal and centrifugal forces, but her favourite orbit is an ellipse.

Colour in the Home

The conjunction of the beautiful with whatever is of worth, honour, dignity, or even value in our daily life, is evidenced in the works, manners, and customs of mankind. The splendour of dress, the shaping of instruments and utensils, the decoration of our houses, public buildings, temples, and churches, all give testimony to our instinctive association of the beautiful with whatever we approve, value, admire, or venerate. The mere finishing of a common work of handicraft with such neatness and polish as are agreeable to the eye and therefore impart a kind of beauty to the object, does homage to this principle.

Chapter II.

OF COLOUR

AMONG the several kinds of beauty the eye takes most delight in colour and, considering that the evidence of the eye is superior to that of the ear, and that the science of colours should be naturally easier than that of sounds, it is remarkable that music should have taken the lead, and that colouring as a science, should have remained so far behind. Colour has in fact been sadly neglected; this we would remedy and, since these arts are intimately related nay analogous, the colourist may reasonably hope to advance and perfect his science by following wherever the other leads; for by adopting, as far as possible, the harmonic principles of the musician the advantages gained would be many.

Colour has even, like music, a moral value as a great source of innocent and enlightened pleasure. The lover of art would not for the world forego the emotion which arises from regarding nature with an artist's eye, but he who can regard nature with the eye of a colourist has a boundless source of gratification arising from harmonies and accordances which are lost to the untutored.

Colour in the Home

"In all ages but our own," says Owen Jones, "the same ornaments, the same system of colouring, which prevailed upon their buildings, pervaded all they did, even to their humblest utensils; the ornaments on a mummy-case are analogous with those on the Egyptian temple; the painted wares of the Greeks are but the reflex of the paintings of their temples; the beautiful cushions and slippers of Morocco of the present day are adorned with similar ornaments, having the same colours as are to be found on the walls of the Alhambra. It is far different with ourselves. We have no principles, no unity; the architect, the upholsterer, the paper stainer, the weaver, the calico printer and the potter, run each their independent course, each struggles fruitlessly, each produces in art novelty without beauty, or beauty without intelligence."

It is, of course, generally supposed that because the use of colour is so little understood in England, the British are not an artistic people, and no doubt this assumption of our stupidity has a tendency to discourage us. But let us turn aside for a moment and look at the facts, for it can be shown that Britain was not always colourless as it is to-day, though no country so sadly needs the brightening effect of colour. In the Middle Ages colour was very freely used. Knights rode about on public occasions "clad," to use the words of Mr. Cutts, "in armour of silver scales, covered by a jupon of azure, embroidered with armorial bearings," and mounted on gaily decked horses, while the spectators were "gay as a flock of tropical birds."

Take for example the colours of the costumes of the Knights engaged in the great tournament between the English and French, held at St. Ingilbert's, near Calais, in the reign of Edward III.

STAINED GLASS PANELS

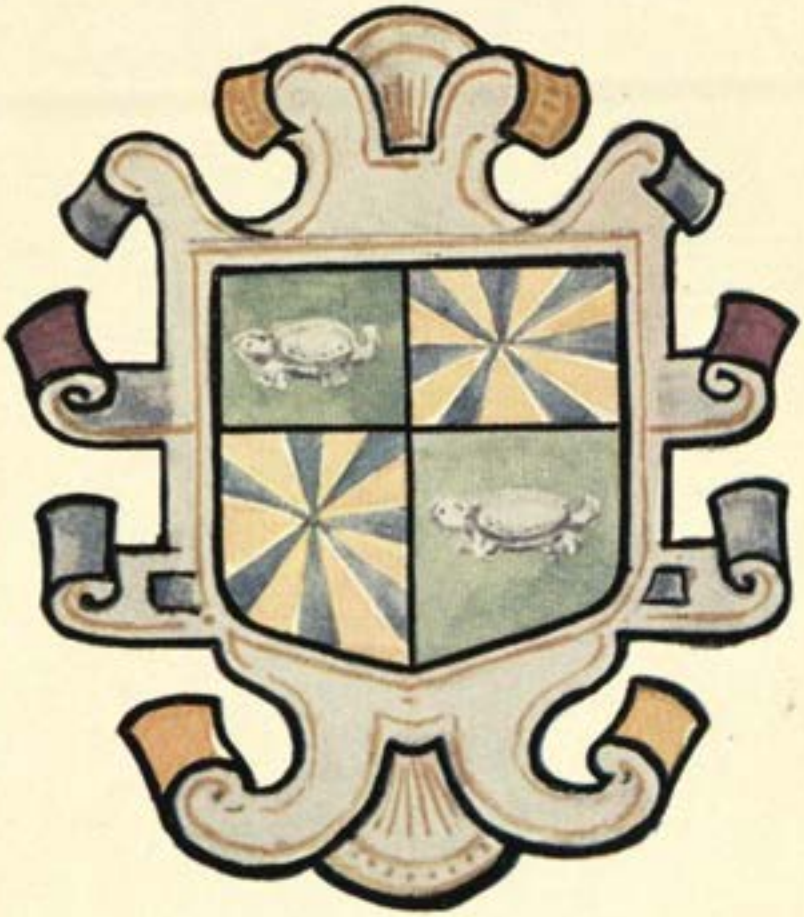
ENGLISH—FIFTEENTH CENTURY

(From the Strawberry Hill Collection,
South Kensington Museum)

Showing predominance of Primary Colours

STAINED GLASS IN WINDOW OF THE CHURCH AT REDENHALL, NORFOLK

Formerly in Gawdy Old Hall (South Kensington Museum)



ENAMELLED PLATE: ARMS OF EDWARD SEYMOUR, PROTECTOR, 1537 (British Museum) . . . . . No. 1

PORTION OF STAINED GLASS WINDOW IN BLYTHBURGH CHURCH, NORTH AISLE (South Kensington Museum) . . . No. 2

Showing predominance of Primary Colours

THE·NO
AYLEAN
SYRRE·
SEMER·
HARTEF·
·ICONTE·
OF·SOMER·
LL·TO·THE·R
·MIGHTY·ED
OF·ENGLAND·
·EWALL·ERLE·
BLE·AND·V
KNYGHT·
EDWARD
ERLE·OF·
ORD·AND·V
BEAVCHAMPE
SET·AND·VNKY
GHT·HIGH·Z·
WARD·PRYNCE
DVKE·OF·CORN
OF·CHESTER·1537·

No. 1.

No. 2.

Of Colour

These are shown in an elaborately illuminated manuscript of Froissart in the Harleian collection. They give a good idea of the sumptuous character of the costume of those days. For the details I am indebted to Mr. A. E. Cutts.

"The knight on this side the barrier has his horse trapped in housings of blue and gold, lined with red, and the bridle to match; the saddle is red. The knight is in armour of steel; his shield is emblazoned *or* three hearts *gules;* he bears as a crest upon his helmet two streamers of some transparent material like lawn. His antagonist's horse is trapped with red and gold housings and bridle to match. He wears a kind of cape on his shoulders of cloth of gold; his shield is blue. Of the knights on the spectators' left . . . one has horse trappings of gold and red embroidery lined with plain red, his shield yellow (not gold) with black bearings. Another has blue and gold trappings, with shield red with white bearings. Of the knights on the right, one has horse-trappings blue and gold, laced with red, and shield red and white; the other trappings of red and gold, and shield of yellow. The squires are encased in armour, their bodies clothed in jupon, which is either green embroidery on a red ground or red embroidery on a green ground. The pavilions are tinted red, with stripes of a darker red. The shields of the challengers are, on the left tent, *azure* three hearts *argent;* on the middle, *vert* three hearts *or;* on the right, *or* three hearts *gules*."

In architecture the houses, Wilkinson points out, were also decorated with rich hangings, and public monuments were painted gaily with ornaments, while the churches "were rich in colour throughout. The brilliant glass window did not then offer an

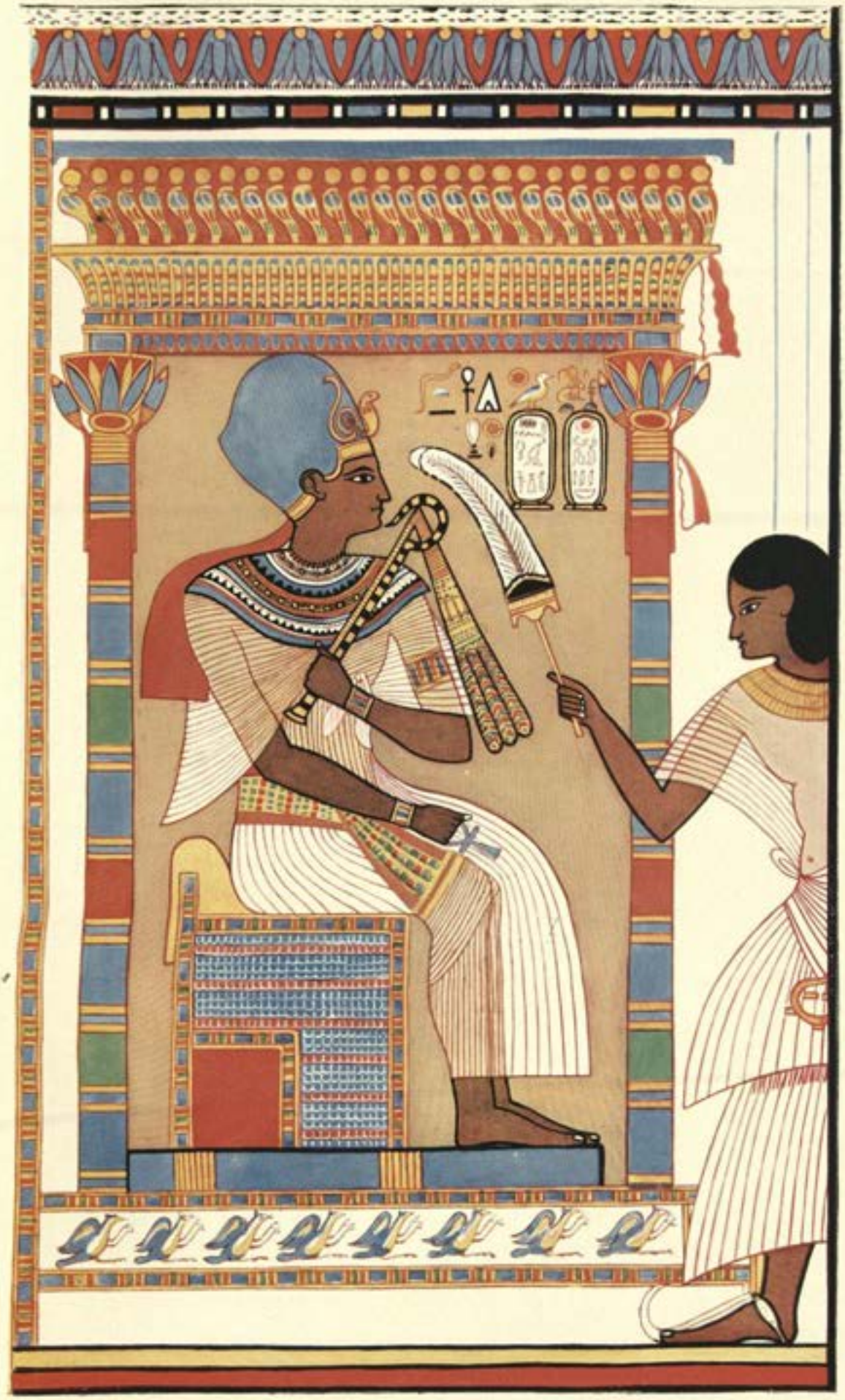
incongruous contrast to white walls, as in modern churches; nor did the ceiling, isolated from the rest of a room by whitewash, proclaim a thorough disregard for all agreement with the general effect of the coloured furniture and hangings; and the painted representations of churches and domestic apartments in those days, as well as the remains of colour on various monuments, show how universal was the employment of brilliant ornamentation in this, as in other countries."

Facts are more convincing than arguments, so I take one or two actual examples of the use of colour from Mr. Cadogan Rothery's book on ceilings. He says: "In every case colour was applied with an unfaltering hand . . . the huge beams and lesser timbers were painted and gilded . . . primary, secondary, and tertiary colours were employed, but they were bright of their kind. In the earlier days colour was applied in masses . . . at other times bold contrasts were sought, and with a success in effect that fully justified the daring. Thus we see a curious combination of black, white, and red; or elsewhere bright red rafters standing out from the bright blue on the filling boards, powdered with golden stars. These stars may, as at St. Mary's Redcliffe, and Bury St. Edmunds, even have small mirrors let in their centres to give the twinkling effect in sun or artificial light . . . the placing of narrow bands of colour, usually black and white, white and green, or red and white, side by side, was a favourite method of decoration. A forcing of the colour note by contrasts of vivid colours and lavish enrichment with gold was the rule over the chancel and altar. Gold, or its substitute, yellow, was employed as a harmonising medium, linking up colours and parts . . . there was a cunning

PAINTING IN FRESCO

In the Mausoleum of the Kings of Thebes

(British Museum)



EGYPTIAN DECORATION

(British Museum)

jugglery to effect contrasts without allowing one colour to predominate over another, and so mouldings of green, red, blue, and white jostle one another without hurt, intervening yellow fillets smoothing the scheme. At Clopton Chantry, in Long Melford Church, the space between the rafters was painted blue, decorated with gilt stars. The rafters were red. The cornice is striped red and gold, while between the feet of the rafters, shields bearing the Clopton arms are shown. At Palgrave Church the background of the roof was red, the rafters white with crosses and fern leaves in blue. The purlins were V-shaped, the sides being striped black and white, while a thin line of red ran along the apex and bases." Equally lavish and daring is the colour scheme of Bishop Beckington's shrine in Wells Cathedral, also described by Mr. Rothery.

How early, and to what extent, colouring may have attained the rank of a science among the ancients, is a question not easily answered, but that some progress towards it had been made even among the early Egyptians is a fact proved by the painting discovered on the walls of the royal mausoleum of the Egyptian kings of Thebes. These were found so fresh and perfect as to require neither restoration nor improvement. In fact, as far as colours go, it is difficult to give an idea of the fascination of these designs. The colours in which they are painted are vermilion, ochre and indigo, and yet they are not gaudy, owing to the judicious balance of the colours and the artful management of the black. It is quite obvious that they are worked on a regular system which had for its basis the colours of the rainbow, as there is not an ornament on the dresses in which red, yellow and blue

are not alternately mingled. The result is a harmony that is really delicious.

It has been said that a combination of red, blue and yellow is disagreeable and oft-times pronounced gaudy, but let me say at once, that bright colours are not necessarily gaudy. It is when bright colours are put together without due regard to their suitableness to each other, their relative quantities, or the arrangement they require, that they appear gaudy and glaring.

The same dominant use of the primary colours may be remarked in the early Italian masters. The colours used for their paintings were of the simplest kind, their knowledge obviously extending only to the primaries. The native Mexicans, South Sea Islanders and the North American Indians of the last century were in precisely the same stage of advancement. Amongst the earlier masters of the German school, so late indeed as the time of Vandyke, the practice of colouring had in it much of the same primitive character.

Owen Jones advocates "(*a*) the use of the primary colours on small surfaces and in small quantities, balanced and supported by the secondary and tertiary colours on the larger masses; (*b*) that the primary colours should be used on the upper portions of objects, the secondary on the lower."

Field, who was among the first to recognise the fact that the primary colours are only three in number, showed that each secondary, being a compound of two primaries, is neutralised by the remaining primary, and that each tertiary, being a compound of two secondaries, is neutralised by the remaining secondary.

We would here be particular in censuring the common error of introducing great quantities of green in ornamentation, and we

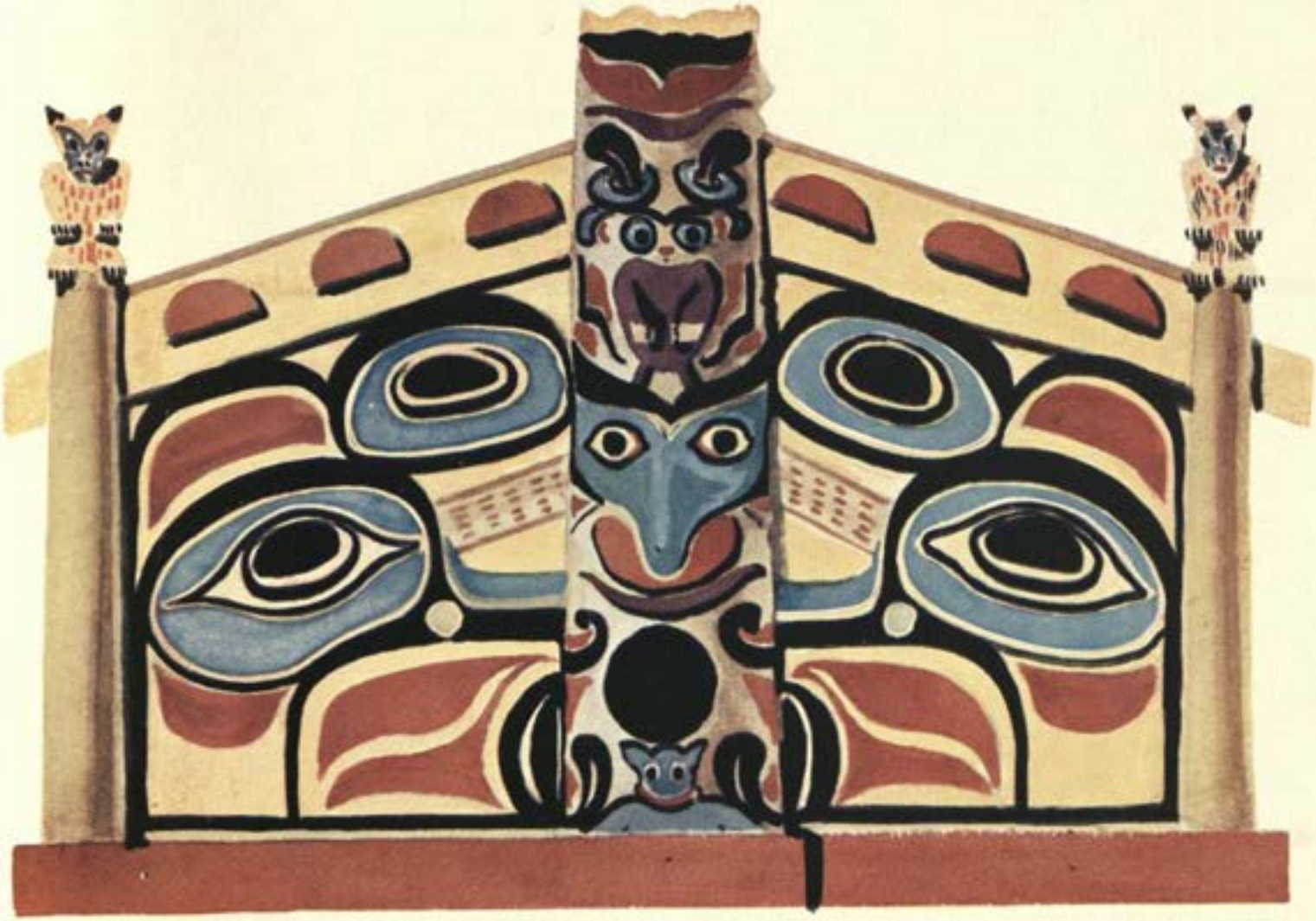
PICTURE BY CORREGGIO

Showing predominance of Primary Colours

EARLY ITALIAN PAINTING—
THE CROWNING OF THE VIRGIN

By Orcagna (National Gallery)

QUEEN CHARLOTTE ISLANDS—
MASSET MODEL OF INDIAN HOUSE
(British Museum)



will show that though green may sometimes be allowable in large masses, and when of a glaucous hue may be used as a ground for other colours, its employment in large proportions, in combination with them, is incompatible with their harmonious arrangement. Green abounds when people have become artificial, as was pointed out by Wilkinson. But in those periods when taste in colour was pure, the primaries were always preferred, and in confirmation of these remarks, it may be observed that in heraldry the early coats have only the primary colours (with gold and silver).

With regard to the beauty of colours individually, it is a general law of the relations, confirmed by nature and the impressions of sense, that colours which tend towards light, have their greatest beauty in their brightest tints; and those which similarly tend towards shade are most beautiful in their greater depth of fulness—a law which applies to black and white particularly. Thus the most beautiful yellow-like white is that which is lightest and most vivid, blue is most beautiful when deep and rich, while red is at its greatest beauty when of intermediate depth or somewhat inclined to light. The compounds of all these colours possess the same character. I speak here only of the individual beauty of colours and not of that relative beauty by which every tint, hue, and shade of colour becomes pleasing or otherwise according to place and reference, for this belongs to general nature and its marvellous harmonies of colour. There is, of course, a vicious preference for a particular colour; some of the best colourists have not been wholly free from this obsession which must arise nevertheless from an organic defect or mental association. Such prejudices are to be guarded against, for the colourist indeed is surrounded by dangers. He may fall

into whiteness or chalkiness; or into blackness or gloom; his work may become foxy or may be cold and leaden.

There are also other important prejudices to which the eye is subject in regard to colours individually, which demand his particular attention because they arise from the false affections of the organ itself. These are occasioned by the various specific powers of single colours acting on the eye according to the masses, the activity of light, or the length of time during which colours are looked at, whereby vision becomes over-stimulated, or unequally exhausted. Or a spectrum clouds the vision itself to give a false brilliancy by contrast, to surrounding hues, so as totally or partially to throw the eye off its balance and mislead its judgment. This may be effected by a powerful colour on the artist's palette or by a mass of drapery, or other accidental cause. The remedy is to refresh the eye with a new object if possible, or to give it rest. The power of colours in this respect will be hereafter adverted to under their separate heads.

Of harmony of colour we have much to say in a following chapter, it depends on the due proportion of the primaries either in themselves or their equivalents, the relative proportion of warm and cold colour, and the condition under which they are to be used. We would point out that by mixing his colour with white, the artist has obtained what he has appropriately called his tints; by mixing colours with colours he obtains compound colour or hues; finally, by mixing colours or tints with black, he gets what are properly called shades, and these distinctions must not be, as they very commonly are, confounded.

The greatest schools of colour in modern times were the Venetian school, which gave us masters like Titian, Tintoret and

TOP OF NORTH AMERICAN INDIAN DRESS IN BEAD WORK (British Museum) . . No. 1

STAFFS USED BY BRITISH; STAFFS, NORTH AMERICAN INDIANS (British Museum) . No. 2

PUEBLO INDIAN IMAGES—worn by those who personate the gods in sacred dances; afterwards given to children for dolls (British Museum) . . . . . No. 3

INDIAN STRAPS (British Museum) . . . No. 4

No. 1.

No. 2.

No. 2.

No. 3.

No. 4.

OUR LADY OF CONSOLATION, BOUGEREAU
(Modern French) (Luxembourg) . . No. 1

RAPHAEL (Italian), 1483-1520 . . . No. 2

No. 1.

No. 2.

THE LACE MAKER

A Painting by VERMEER OF DELFT (Dutch School)

(Louvre)

Veronese; the Spanish, which gave us Velasquez and Murillo; while the Flemish school produced Rubens, Vandyke and Rembrandt, and the Dutch, Teniers and Ostades.

Of these the Venetian is the most gorgeous. Its colouring may be said to possess brilliancy without gaudiness or excess, solidity without harshness, truth without insipidity, all conjoined in the greatest breadth of colour, and its masters certainly much advanced their art by the great fascination of their colouring. They showed finesse and management quite unlike the characteristics of their art in other respects. The Venetians seemed to imagine the sun always on the object—their reds are rich, their yellows bright, their blues full, and the leading characteristic of their work is one of golden splendour.

The Spanish school is founded on the Venetian. In character and expression both schools are deficient, but no fault can be found with their colouring.

The Flemish is also founded on the Venetian; take for example the picture by Rubens, "The Rape of the Sabines," as this work particularly shows many of the peculiarities of that arrangement of colour which was afterwards used by all Flemish and Dutch schools. The Dutch were particularly happy in producing harmony from the harshest reds and blues by introducing tints of the most complicated colours beautifully mixed and delicately toned. It is this great feature which renders the Dutch school so good a school of colour for the purposes of the student. He should look closely into the tints, and note the colours of which they are composed till he has learnt to see in what harmony and good colouring consist. What is learned in this manner from the works of the great masters becomes really our own, sinks deep, and is not forgotten.

Colour in the Home

Perhaps there is nowhere in creation so beautiful, inoffensive, and so evident a proof ot the beneficence of the great Creator in providing for the innocent enjoyment of His creatures, as the property He bestowed upon all visible substances on earth, and in heaven, of reflecting light on the brain through the eye, under the illusion of various and harmonious colours. The existence of colour is not necessary to the constitution of any of the great latent principles of the solar system; the earth could have revolved round its own axis and round the sun: Spring with its freshness, Summer with its splendour, Autumn with its fulness of decaying glory, and Winter with its icy chill could have gone on as they have ever done; the principles of gravitation, attraction, repulsion; pneumatics, hydraulics, magnetism and mechanics would have existed and would have been discovered in spite of the absence of the harmony and the beauty produced by the reflection of colour.

If all the great principles of creation could have existed independently of colour how much do we owe to the Creator in bestowing so beautiful a quality and one which could have no other object than to convey impressions of the world delightfully, by the senses to the mind. Is it not a gift then we should rightly esteem, and do our best to understand and enjoy?

Chapter III.

DEFINITIONS & RELATIONS OF COLOURS

THE primary colours are three only, yellow, red and blue; they yield others by being compounded, but are not themselves capable of being produced by the mixing of other colours.

The secondary colours are such only as can be composed of, or resolved into, a mixture in equal parts, of two primaries, and are also three only, viz.: orange, composed of red and yellow; green, composed of yellow and blue; and purple, composed of blue and red.

The tertiary colours are such only as can be composed of, or resolved into, a combination of equal proportions of two secondary colours or of a predominant primary with the other two, and these are also three, viz.: citrine, composed of green and orange or of a predominant yellow with blue and red; russet, composed of orange and purple or of a predominant red with blue and yellow; and

olive, composed of purple and green or of a predominant blue with yellow and red.

Although philosophers will not acknowledge white or black to be colours, because the first is the receiver of colours, the other totally deprived of them, practically they are extreme colours, as was pointed out by Da Vinci long ago, for they comprehend all other colours synthetically and give them all in analysis.

Yellow is the first of the primary or simple colours nearest in relation to, and partaking most of the nature of white; it is a most advancing colour, of great power in reflecting light, and is excepting white of all colours least diminished by distance. Compounded with the primary red it constitutes the secondary orange and its relative scarlet, etc., and other warm colours.

In combination, on the other hand, with the primary blue, it constitutes all the varieties of the secondary green. It is the archeus or prime colour of the tertiary citrine and subordinately of the tertiaries russet and olive. It characterises in like manner the endless variety of semi-neutral colours called brown, and enters largely into the complex colours buff, tawny, tan, dun, drab, chestnut, roan, hazel, auburn, fawn, etc. It enters also in a very subdued degree into cool, semi-neutral and brown colours, and assists in minor proportion with blue and red in the composition of black.

Yellow is naturally associated with red in transient and prismatic colours, and they comfort themselves with similar affinity and glowing accordance in painting. Yellow is the principal power, with red, in representing the effects of warmth, heat and fire. As a pigment, it is tender and delicate, easily defiled by other colours. In a

PRIMARY	No. 1
SECONDARY	No. 2
TERTIARY	No. 3

No. 1.

No. 2.

No. 3.

ILLUSTRATION OF YELLOW PIGMENTS

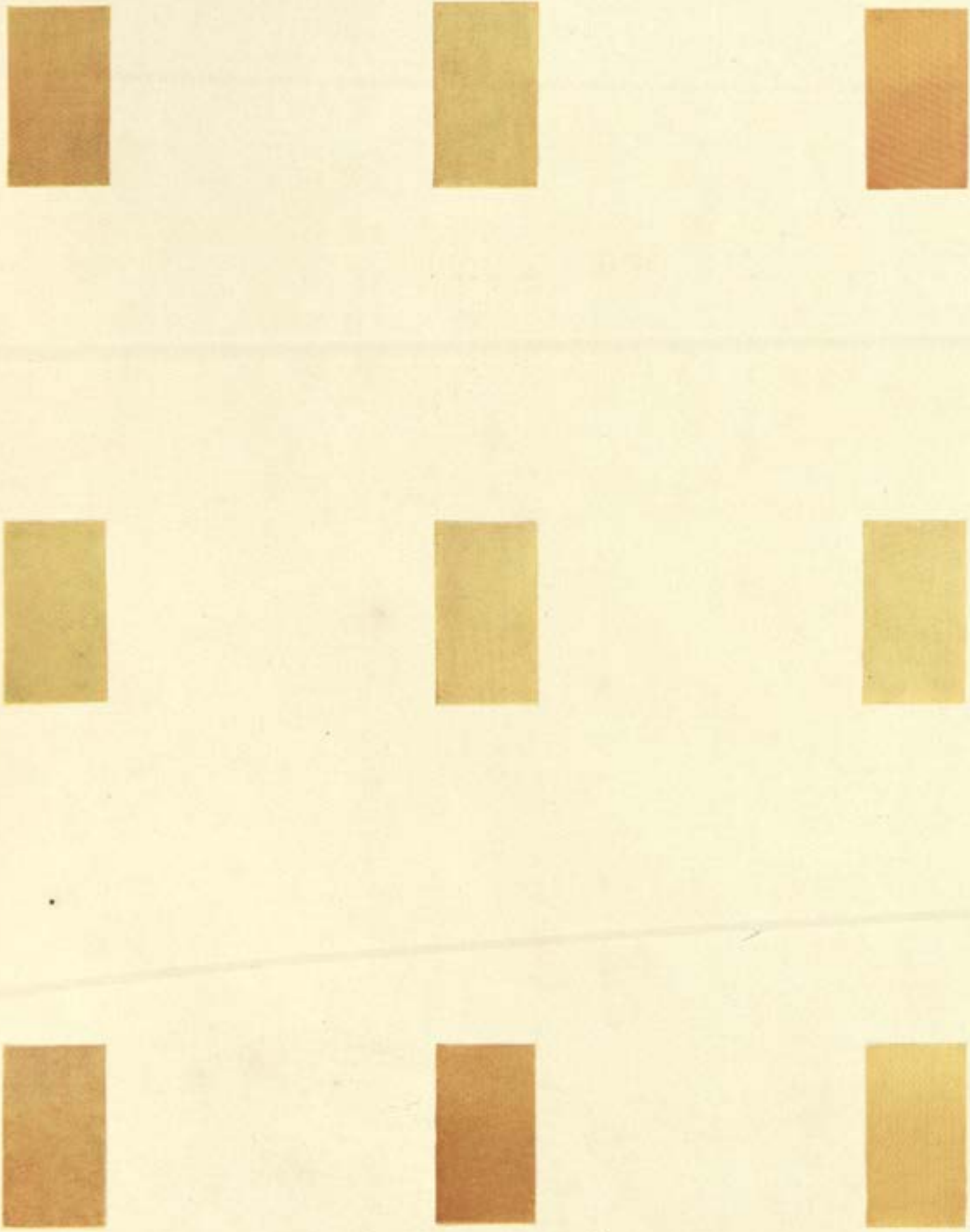


ILLUSTRATION SHOWING UNDUE PREPONDERANCE OF YELLOW . . . . . No. 1

ILLUSTRATION SHOWING BETTER BALANCE OF COLOUR . . . . . No. 2

No. 1.

No. 2.

picture it diminishes the power of the eye by its action in very strong light, though it becomes less distinct as a colour, and on the contrary it assists vision and becomes more distinct as a colour in a neutral, somewhat declining light. In a warm light yellow becomes totally lost, but is less diminished than all other colours except white by distances. The stronger tones of any colour subdue its fainter hues in the same proportion as opposite colours, and contrasts exalt them. The contrasting colours of yellow are: a purple inclining to red when the yellow inclines to green, the proportions being the same, that is, thirteen purple to three of yellow, measured in surface or intensity; and yellow being nearest to neutral white in the natural scale of colours it accords with it in conjunction with all colours except white. Yellow contrasts most powerfully with black.

Yellow is discordant when standing alone or unsupported by other colours. It is the vulgar symbol of jealousy, yet the sensible effects of yellow are gay, gaudy, glorious, full of lustre, enlivening and irritating, and the impression made by it upon the mind partakes of these characters and acknowledges also its discordances. Yellow is a colour abundant throughout Nature; the principal pigments are known as Chrome Yellow, Naples Yellow, Yellow Ochre, Lemon Yellow, Gamboge, Cadmium Yellow, Indian Yellow, Yellow Lake, and Italian Pink.

Red is the second and intermediate of the primaries standing between yellow and blue, and in like intermediate relation also to white and black or light and shade; hence it is prominent among colours, forming with yellow the secondary orange and its near relatives, scarlet, etc., and with blue the secondary purple and its

allies, crimson, etc. It gives some degree of warmth to all colours, but mostly so to those which partake of yellow. It is the principal colour in the tertiary russet and subordinately in the two other tertiaries, citrine and olive. It enters largely into the composition of the various hues and shades of the semi-neutral maroon or chocolate, and more or less into browns, greys, and all broken colours. It is also the second power in harmonising other colours in which it enters in the proportion of five to eight of blue and three of yellow. Red is a colour of double power also in this respect—that in union or connection with yellow it becomes hot and advancing, but mixed or combined with blue it becomes cool and retiring. It is, however, more congenial to yellow than to blue, and hence partakes more of the character of the former in its effects of warmth, of the influence of light and distance and of action on the eye, by which the power of vision is diminished upon viewing this colour in a strong light. On the other hand, red itself appears to deepen in colour in a declining light as night comes on, or in shade. The qualities of red give it great importance, but render it difficult of management, so that it is rarely used in the pure state. Nature also uses red sparingly and with as great reserve in the decoration of her works as she is profuse in lavishing green, which is the true compensating colour or contrasting or harmonising equivalent of red, the proportions being eleven of green to five of red, according to surface or intensity; when the red inclines to scarlet or orange the result is a blue green, or when inclining to crimson or purple, a yellow green. Red breaks and diffuses with white with peculiar beauty and charm; but is discordant when with orange only; it ought therefore to be joined

RED PIGMENTS

or accompanied by the proper contrast, blue, to resolve or harmonise their dissonance.

In a grey landscape or one abounding with hues allied to green, a red object properly posted according to such hues in light, shade, or distance, conduces wonderfully to the life, beauty, harmony, and connection of the colouring. Everyone will remember how charmingly the red figure of the boy links up Constable's great picture, "The Cornfield."

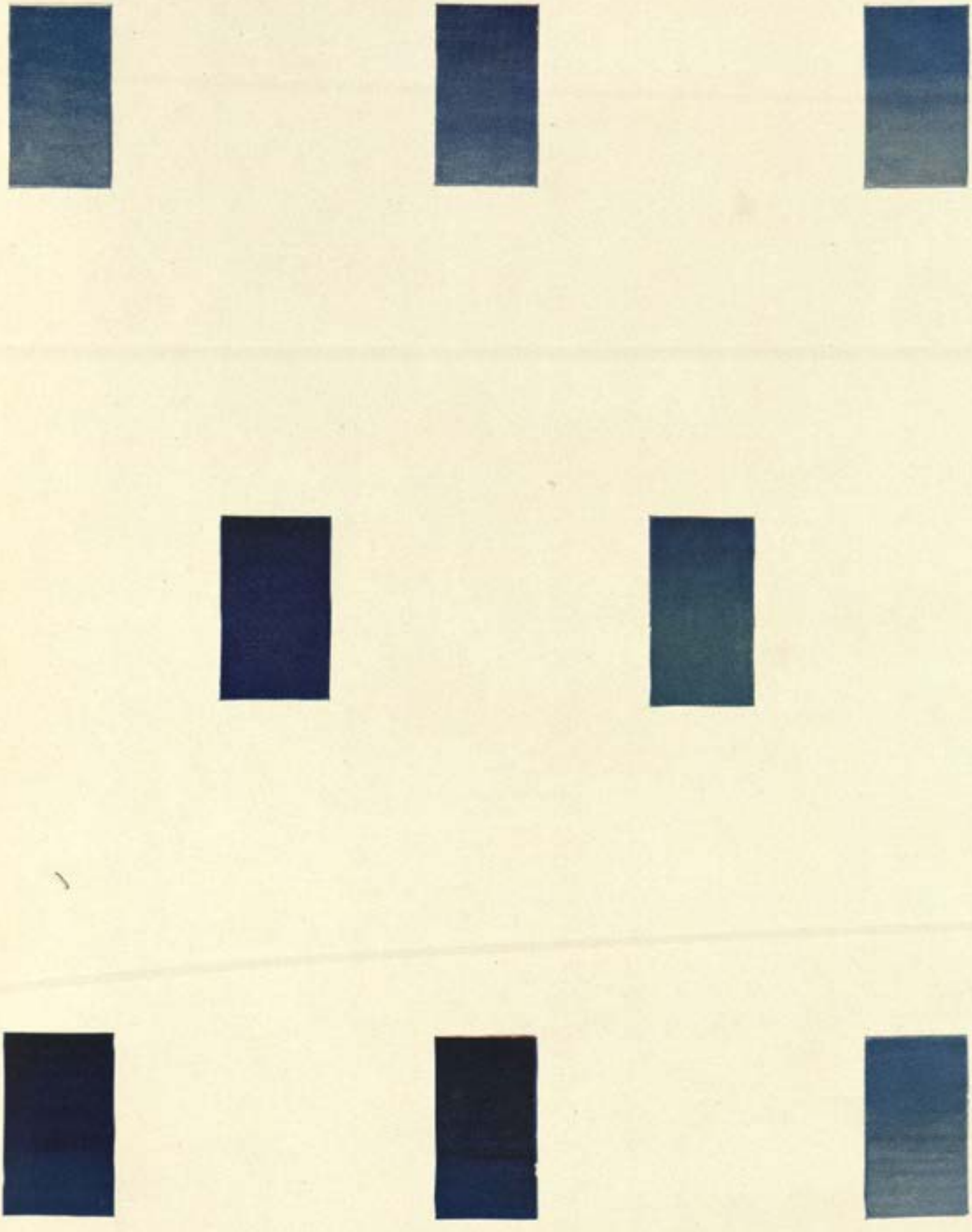
Red being the most positive of colours and having the middle station in the primaries, while black and white are the negative power or neutrals and the extremes of the scale—red contrasts and harmonises these neutrals and, as it is more nearly allied to white or light than to black or shade, their harmony is most remarkable in the union or opposition of white and red, and their contrast most powerful in black and red. As a colour it is pre-eminently charming, beautiful, powerful, and ostentatious, and communicates these qualities to its secondaries and to the mind. The beauty of red is a great temptation to that undue use of it so often seen, but it must be always remembered that it is a stimulant, and must not be used with over-indulgence. To see things or events in *couleur de rose* is to look upon them with a cheerful, partial and favourable eye, but sometimes at the expense of truth and critical judgment. Red is expressive of ardour and sanguine passion; it is hence peculiarly a military colour, as appropriate to war as white is to peace. It dyes the flag of defiance, and is the emblem of blood, naturally stimulating and indicating fierceness and courage, as in the comb of the cock, the throttle of a turkey, and is supposed to excite the bull to rage. It has become the symbol of power, and

has decorated equally the regal robe and the mantle of martyrdom, producing awe, veneration, and fear; it is upon the whole the most effective of all colours. In practical use the principal pigments are Vermilion, Scarlet Vermilion, Indian Red, Light Red, Venetian Red, Dragon's Blood, Crimson Lake, Madder Lake, Carmine, Madder Carmine, and Rose Madder.

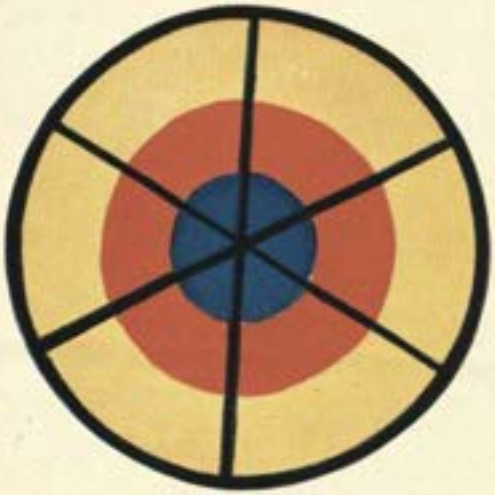
The third and last of the primaries or simple colours is blue, which bears the same relation to shade as yellow does to light, hence it is the most retiring and diffusive of all colours, except purple and black, and all colours have the power of throwing it back in painting in greater or less degree in proportion to the intimacy of their relations to light, first white then yellow, orange, red, etc. Blue and blue alone possesses entirely the quality technically called coldness in colouring, and communicates this property to all other colours with which it is compounded. It is most powerful in a strong light and appears neutral and pale in a declining one, owing to its ruling affinity with black or shade, and its power of absorbing light. It enters into combination with yellow in the composition of all greens and with red in all purples. It characterises olive and is also the prime colour of neutral black, etc., and of the semi-neutral slate colour. Hence blue is changed in hue less than any other colour by mixture with black as it also suffers least change by distance.

Subordinately it enters into all other tertiary and broken colours and, being the nearest in scale to black, it breaks and contrasts powerfully and agreeably with white as in watchet or pale blue, the sky, etc. It is less active in reflecting light than the other primaries and therefore is sooner lost as local colour by assimilation

BLUE PIGMENTS



THE PRIMARIES AS "ADVANCING" AND "RETIRING" COLOURS



with distance. As the colour of the sky, in which light and shade are compounded, it is neutral also and never blue except by contrast; thus the light of the sun partakes of the golden or orange hue, and the more parched and burnt the earth is the bluer appears the sky, as in Italy and all hot countries. In Britain where the sun is cooler and a perpetual verdure reigns, infusing blue into a landscape, the sky is warmer and nearer to neutrality, and partakes of a diversity of greys which beautifully blend with blue as their key and harmonise with the light and the landscape.

Blue is discordant in juxtaposition to green and in a less degree so with purple. Both these are cool colours and therefore require orange, the contrast to blue, in equal proportions either of surface or intensity to compensate or resolve its dissonances and correct its coldness. In all harmonious combinations of colours, whether of mixture or neighbourhood, accordingly it is in colouring what the *note* C is in music, the natural key archeus or ruling tone. Universally agreeable to the eye, when in due relation to a composition it may be more frequently repeated therein in its purest or unbroken state than either of the other primaries.

The moral expression of effects of blue or its influence on the feelings and passions partake of its cold and shadowy relations in soothing and inclining to melancholy, accordingly it is rather a sedate than a gay colour even when in its utmost brilliancy.

These analogies and effects of colour are by no means to be disregarded; they have a stronger influence on the mind than they are generally credited with, and it is by attention to them that colour conduces to sentiment and expression in painting.

Even when the symbolical uses of colour are merely fanciful or conventional they are not to be neglected since by association and common consent they acquire arbitrary significance. With white and all colours which approach it we associate gladness and gaiety, while sorrow, pain, horror and mystery immediately arise in the imagination with blacks and solemn browns. These feelings are inherent and are in the nature of things, and just knowledge of the relations of colours and their effects upon the passions and feelings seems hardly less essential to the poet than to the painter; hence he often employs their ideas and terms with happy effect.

The scarcity of blue pigments in comparison with those of yellow and red is amply compensated by their value and perfection. The following are the principal ones in use: Ultramarine (which is by far the most important), French Ultramarine, Cobalt, Royal Blue, Antwerp Blue, Prussian Blue, Indigo, Sky Blue.

THE SECONDARY COLOURS

Of the secondary colours Orange is the first in relation to light, it being in all the variety of its hues composed of yellow and red. A true or perfect orange is such a compound of these two colours as will neutralise a perfect blue in equal quantity either in surface or intensity and the proportions of such compound are five of perfect red to three of perfect yellow. When orange inclines to red it takes the name of scarlet, poppy, etc. In gold colour

it leans towards yellow. In combination with green it forms the tertiary citrine and with purple the tertiary russet. It forms also a series of warm neutral colours with black and harmonises in contact and variety of tints with white. Orange is an advancing colour, acting powerfully on the eye, and in nature effective at a great distance—its sensibility diminishing in proportion to the strength of the light in which it is viewed. It is of the hue and partakes of the vividness of sunshine, as it does also of all the powers of its components red and yellow. This secondary is pre-eminently a warm colour. It is the equal contrast or antagonist in this respect as it is also in colour to blue, to which we have already said the attributes of coolness peculiarly belong—hence it is discordant when standing alone with yellow or red if they are unresolved by their proper contrasts or harmonising colours purple and green.

As a ruling colour orange corresponds to the key of F in music, and it is one of the most agreeable keys in toning a picture: its influence on the mind is gay and cheerful. The list of pigments which can properly be classed under the name of orange are few, as most of them can be classed under the names of red and yellow—orange vermilion, chrome orange, red chrome, Chinese orange, burnt sienna, alizarin orange, Mars orange.

Green, the second of the secondary colours, also occupies the middle station in the natural scale and in relation to light and shade; it is composed of the extreme primaries yellow and blue, and is most perfect in hue when constituted in the proportions of three of yellow to eight of blue of equal intensities, because such a green will perfectly neutralise and contrast a perfect red in the

proportion of eleven to five, either in space or power as adduced on our scale of chromatic equivalents which we will give later.

The attributes of green, which render it so universally effective in contrasting colours, cause it also to become the least useful in compounding them and the most apt to defile others in mixture; still it forms valuable semi-neutrals of the olive class, with black or tints with white by which the more vivid hues of nature are contrasted; accordingly the various greens of foliage are always, more or less, semi-neutral in colour. As green is the most general colour of vegetable nature and of foliage, so red, its harmonising colour, and compounds of red, is most general in flowers. Purple flowers are commonly contrasted with centres or variegations of bright yellow, and blue with orange, and there is a prevailing hue in the green of the foliage of almost every plant by which it is harmonised with the colour of its flowers. Its principal discord is blue, its less powerful yellow, and, as we have said, its harmony is red.

In its tones green is cool or warm either as it inclines to yellow or blue; yet in its general effects cool, calm, temperate, and refreshing, and having little power in reflecting light it is a retiring colour and readily subdued by distance; for the same reason it excites the retina less than any other colour, and is soothing and grateful to the eye. As a colour individually green is eminently beautiful and agreeable, and particularly so when contrasted with its compensating colour red. It is a powerful and effective colour in its effect upon the emotions, and requires, therefore, to be subdued or toned in order to preserve the balance of harmony in painting.

Green we generally associate with the idea of youth and freshness, it is also the symbol of hope, memory, and affords a great number of epithets and metaphors colloquial as well as rhetorical; owing to its being so general a trait of nature perhaps, it has been held to be a sacred or holy colour. It is thus that colours lead ideas by association and analogy and excite sentiments as I have so repeatedly suggested. As with black and grey green enters into innumerable compounds and accordances, changing its name as either hue dominates into green, grey, ashen, slate, etc. Thus the olive hues of foliage are called green and the purple hues of clouds are called grey, etc., for language is inadequate for the infinite variety of nature.

Green mixed with orange converts it into one extreme tertiary—citrine, and mixed with purple it becomes the other extreme tertiary—olive; hence its relations and accordances are more general and its contrasts more agreeable. The number of pigments of any colour is in general proportioned to its importance; hence the variety of greens is great, though their classes are not very numerous. These are principally mixed greens of blue and yellow:—terra vert, chrome greens, cobalt greens, verdigris, emerald green, malachite green, Prussian green, sap green, etc.

Purple, the third and last of the secondary colours, is composed of red and blue in the proportions of five of the former to eight of the latter, which constitutes a perfect purple, or one of such a hue as will neutralise and best contrast a perfect yellow in the proportions of thirteen to three either of surface or intensity. It forms when mixed with its co-secondary colour green the tertiary colour olive, and when mixed with the remaining secondary orange

it constitutes in like manner the tertiary colour russet. It is the coolest of the three secondary colours and the nearest also in relation to black or shade, in which respect and in never being a warm colour it resembles blue. I might here state that I have purposely repeated myself regarding these mixtures, proportions, qualities, and relations of the colours so that they may be more thoroughly impressed on the minds of my readers, that they may know at once their values and the reasons why they harmonise, contrast, neutralise, or oppose, indeed too much attention cannot be given to this portion of my work.

In other respects also purple partakes of the properties of blue which is its ruling colour, hence it is to the eye a retiring colour which reflects little light and declines rapidly in power in proportion to the distance at which it is viewed and also in a declining light. It is owing to its being the mean between black and blue that it becomes the most retiring of all positive colours, yet, next to green, purple is the most generally pleasing of the constant colours, and has been celebrated as a regal or imperial colour, perhaps as much from its rareness in a pure state as from its individual beauty. When inclining towards red it takes the name of crimson, etc., as it does that of violet, lilac, etc., when it inclines towards its other constituent blue, which latter colour it serves to mellow, or follows well into shade. The contrast or harmonising colour of purple is yellow on the side of light; and is itself the harmonising contrast of the tertiary citrine on the side of shade and less perfectly so of the semi-neutral brown. As the extreme primaries yellow and blue when compounded or opposed afford, though not the most perfect harmony, yet the most pleasing consonance of the primary colours;

so extremes, purple and orange, afford the most pleasing of the secondary consonances: and this analogy extends also to the extreme tertiary and semi-neutral colours, while the middle colours afford the most agreeable contrasts and harmonies.

Purple pigments are rare: the following are a few that deserve attention—mixed purples of red and blue, magenta, madder purple, burnt carmine, purple lake, mineral violet.

THE TERTIARY COLOURS

Citrine is the first of the tertiary colours or ultimate compounds of the three primaries, yellow, red and blue, in which yellow is the predominating colour and blue the extreme subordinate. For citrine being an immediate compound of the secondaries orange and green, of both of which yellow is a constituent, the latter colour is a double occurrence in it; while the other two primaries enter singly its mean or middle hue light blue, the proportions being five of red and six of blue of equal intensities. Hence citrine partakes in a subdued degree of all the powers of yellow. By some citrine is called a brown, as almost all broken colours are. The harmonising contrast is a deep purple; and it is the most advancing of the tertiary colours or nearest in its relation to light. To understand and relish the harmonious relations and expressive powers of the tertiary colours requires study and practice, as they are at once less definite and less generally evident but more delightful than those of the primaries and secondaries. Original citrine coloured

pigments are not numerous, but there are a few—brown, pink, cassel earth, and raw umber.

The second and middle tertiary colour russet, like citrine, is constituted ultimately of the three primaries — red, blue, and yellow — but with this difference, that instead of yellow being predominant as in citrine, red is the prevailing colour; for orange and purple being the immediate constituents of russet, and red being a component part of each of these colours, it enters doubly into russet, while yellow and blue enter it only singly. The proportions of its hues are eight blue, ten red, and three yellow of equal intensities. It follows that russet takes the relations and powers of a subdued red, and many pigments and dyes of the latter denomination are in strictness of the class of russet colours. In fact, nominal distinction of colours is properly only relative, the graduations from hue to hue, and from shade to shade, constituting an unlimited series in which it is literally impossible to pronounce absolutely where any shade ends or begins, but which is capable nevertheless of being arbitrarily divided to infinity.

The harmonising, neutralising, or contrasting colour of russet is a deep green; when the russet inclines to orange it is a grey, or subdued blue. These are often beautifully opposed in nature, being medial accordances or in relation to light, shade, or other colours, and amongst the most agreeable to sense. For the purpose of expression russet is warm, complacent, solid, frank and cheering, and its presence should be generally evident to the eye that seeks it, not so much courting as courted. Of the pigments some are denoted by red, and by purples which are of russet hue; there are

PRIMARY COLOURS AND THEIR CONTRASTS . No. 1
SECONDARY COLOURS AND THEIR CONTRASTS . No. 2
TERTIARY COLOURS AND THEIR CONTRASTS . No. 3

No. 1.

No. 2.

No. 3.

few true russets, and only one bears that name—russet rubriate or madder brown. There are others which enter imperfectly into or verge upon the class of russet; these having obtained the name of other classes to which they are allied will be found under other heads, such as some of the ochres, Indian red, burnt carmine, etc.

Olive is the third and last of the tertiary colours, and like russet in relation to shade. It is constituted like its co-tertiaries citrine and russet of the primaries blue, red, and yellow, so subordinated that blue prevails therein; but it is formed more immediately of the secondaries purple and green, and again, since blue enters as a component principal into each of these secondaries, it occurs twice in the later mode of forming olive, while red and yellow only occur singly. Blue is, therefore, in every instance the predominating colour of olive, its perfect or middle hue comprehending sixteen of blue to five of red and three of yellow, and it participates in a proportionate measure of the powers, properties, and relations of its archeus. The antagonistic or harmonising contrast of olive is a deep orange. Like blue, it is a retiring colour. Hence its use for clothing and general decoration is almost as great as that of black, and in nature it is only less prevalent than green and blue. This may, no doubt, account for its too general employment. I have already warned my readers that its employment in large proportions to the other colours is incompatible with their harmonious arrangement. It is, indeed, in every respect a central or medial colour, being the contrast compensatory in the proportion of eleven to five of the middle primary, red, on the one hand, and of the middle tertiary, russet,

on the other, and unlike the other secondaries all its hues, whether tending to blue or yellow, are of the same denomination.

As olive is usually a compound colour both with the artist and mechanic, and as there is no natural pigment in use under this name or of this colour, in commerce there are few olive pigments, olive green, emerald green olive, and olive lake may be mentioned.

CHAPTER IV.

SEMI-NEUTRAL COLOURS

HAVING described the primary, secondary, and tertiary colours, the neutral black might naturally terminate the series; but as every coloured pigment of every class combines with black as it exists in pigment, *not* as deepened or lowered in tone only, a new series or scale of coloured compounds arises with black for their basis, which I will distinguish by the term semi-neutral and place in three classes, as brown, maroon, and grey.

The first of these semi-neutrals, brown, in the widest acceptation of the word, has been used to comprehend every kind of dark broken colour, and in a more limited sense is the rather indefinite name of a very extensive class of colours of warm or tawny hues. Accordingly we have browns of every denomination of colours except blue, which being a cold colour immediately carries any neutral colour into the class of grey. Thus we have yellow brown, red brown, orange brown, purple brown, etc., in which either yellow or red predominate.

Brown includes all the hues called dun, hazel, drab, auburn, etc., some of which we have already said are allied to the tertiary

colours. The term brown, therefore, properly denotes a warm broken colour, of which yellow is a principal constituent, hence brown is in some measure to shade what yellow is to light; warm or ruddy browns follow yellows naturally as shading or deepening colours.

It is hence, also, that equal parts of either the three primaries, the three secondaries, or the three tertiaries, when not at their full intensity, produce variously a brown mixture and not the neutral black.

This tendency in the compounds of colours to run into brownness and warmth is one of the general natural properties of colours, which occasions them to deteriorate or dirty each other in mixture. Hence brown is synonymous with foul or defiled, in a sense opposed to fair and pure, and it is hence also that brown, which is the nearest of the semi-neutrals in relation to light, is to be avoided in mixture with light colours. It is thus an example of the wisdom of nature that brown is rendered, like green, a prevailing hue, and in particular an earth colour, as a contrast which is harmonised by the blueness or coldness of the sky, for both these colours prevail together, more particularly in hot climates. This tendency will account also for the great number of natural and artificial pigments and colours we possess under this name. In fact, the failure to produce other colours chemically or by mixture is commonly productive of a brown, which, on the other hand, is the colour of dirt and defiles all other colours. It was this abundance of brown that occasioned a great landscape painter, when a friend went exultingly to inform him that he had discovered a new brown, to check him with, "I'm sorry for it, we have got too many of them

SEMI-NEUTRAL COLOURS

Browns	No. 1
Maroons	No. 2
Greys	No. 3
Blacks	No. 4

No. 1.

No. 2.

No. 3.

No. 4.

already." Yet fine transparent browns are obviously very valuable colours, harmonising and toning a picture, though if in excess they obtain for it the reproachful appellation of foxiness. The wide acceptation of the term brown has occasioned much confusion in the naming of colours, since broken colours, in which red, etc., predominates, have been improperly so called. The term should, therefore, be confined to the class of semi-neutral colours, compounded of, or of the hues of the primary yellow, the secondary orange, or the tertiary citron, with a black pigment, the general contrast or harmonising colour of which will consequently be more or less purple and blue. With reference to black and white, or light and shade, it is of the semi-neutrals, the nearest in accordance with white and light.

Brown is a sober and sedate colour, grave but not dismal, and contributes to the expression of strength, stability and warmth. In a minor degree it tends towards the serious, the sombre and the sad. The list of brown pigments is a long one, it being obvious that every warm colour mixed with a black will be a brown, so that there is no difficulty in producing them by mixture when required. Still there are many which are good and permanent pigments among the following: Vandyke Brown (perhaps the best known), Manganese Brown, Burnt Umber, Brown Ochre, Bone Brown, Asphaltum (called also Bitumen), Prussian Brown, Bistre, Sepia, Madder Brown, etc.

The second or middle of the semi-neutrals is Maroon, univocal of a class of impure colours, composed of black and red, black and purple, or black and russet pigments, in which red predominates. It is a mean between the warm semi-neutral class of browns and

the cold semi-neutral class of colours, grey. Maroon is practically to shade what red is to light, and its relations to other colours are those of red, etc., when we insert or degrade the scale from black to white. It is therefore a following or shading colour of red and its derivatives, and hence its accordances, contrasts and expressions agree with those of red degraded; hence, also, red added to brown converts it into maroon if it is present in sufficient quantity to predominate. In smaller proportions of red to brown, we have the colours known as bay, chestnut, gonel, etc.

Owing to the confusion of the nomenclatures of colours, most of the colours and pigments of the class have been assigned to other denominations, as reds, browns and purples, *puce morelle*, chocolate, etc. Each year brings new names of broken colours from the dyer, few of which survive the ephemeral fashions which introduce them; hence pigments, which belong properly to the present and other classes, have been arranged according to their names under other heads. Such in the present instance are the *ochres*, called purple brown, mineral purple, dark Indian red, etc. It is owing to the vagueness of nomenclature that these colours are so seldom referred to by the poet.

Maroon, like brown, is a colour easily compounded in all its hues and shades by the mixture of red, black and brown. The only pigment we know is maroon lake, and even this is not generally used. Maroon partakes of the relations and affections of red, and its characteristics are the same in a minor form.

Of the tribe of semi-neutral colours, grey is the third and last, being nearest in relation to black. In its general acceptation and that in which we here use it, grey denotes a class of cool,

"cenereous" colours, faint of hue. We have, therefore, blue greys, olive greys, purple greys, and greys of all hues, in which blue predominates, but no red or yellow greys, as the predominance of either red or yellow carries the compounds into the classes of brown and maroon, of which grey is the natural opposite. In this sense, the semi-neutral grey is distinguished from the neutral grey, which springs in an infinite series from a mixture of black and white only. Between greys and greys, however, there is no intermediate, since where colour ends in the one neutrality begins in the other, and *vice versâ;* hence the natural alliance of the semi-neutral grey with black or shade, an alliance which is strengthened by the latent predominance of blue in the synthesis of black. Thus in the tints resulting from the mixture of black and white so much of that hue is developed as to give apparent colour to the tints.

This affords the reason why the tints of black and dark pigments are colder than their "originals," so much so as in some instances to answer the purpose of positive colours. This accounts in some measure also for the natural blueness of the sky, though this partly arises from contrast with the warm colour of sunshine to which it is opposed; for if the light of nature could be rendered red, the colour of the sky would not appear purple in consequence, but green; or if the sun shone green the sky would not be green, but red inclined to purple; and so with all colours according to the laws of composition of colours and of contrast, since, if it were otherwise, the golden rays of the sun would render a blue sky green.

The greys are the natural cold contrasts of the warm semi-neutral browns, and they are the degradations of blue and its allies, hence

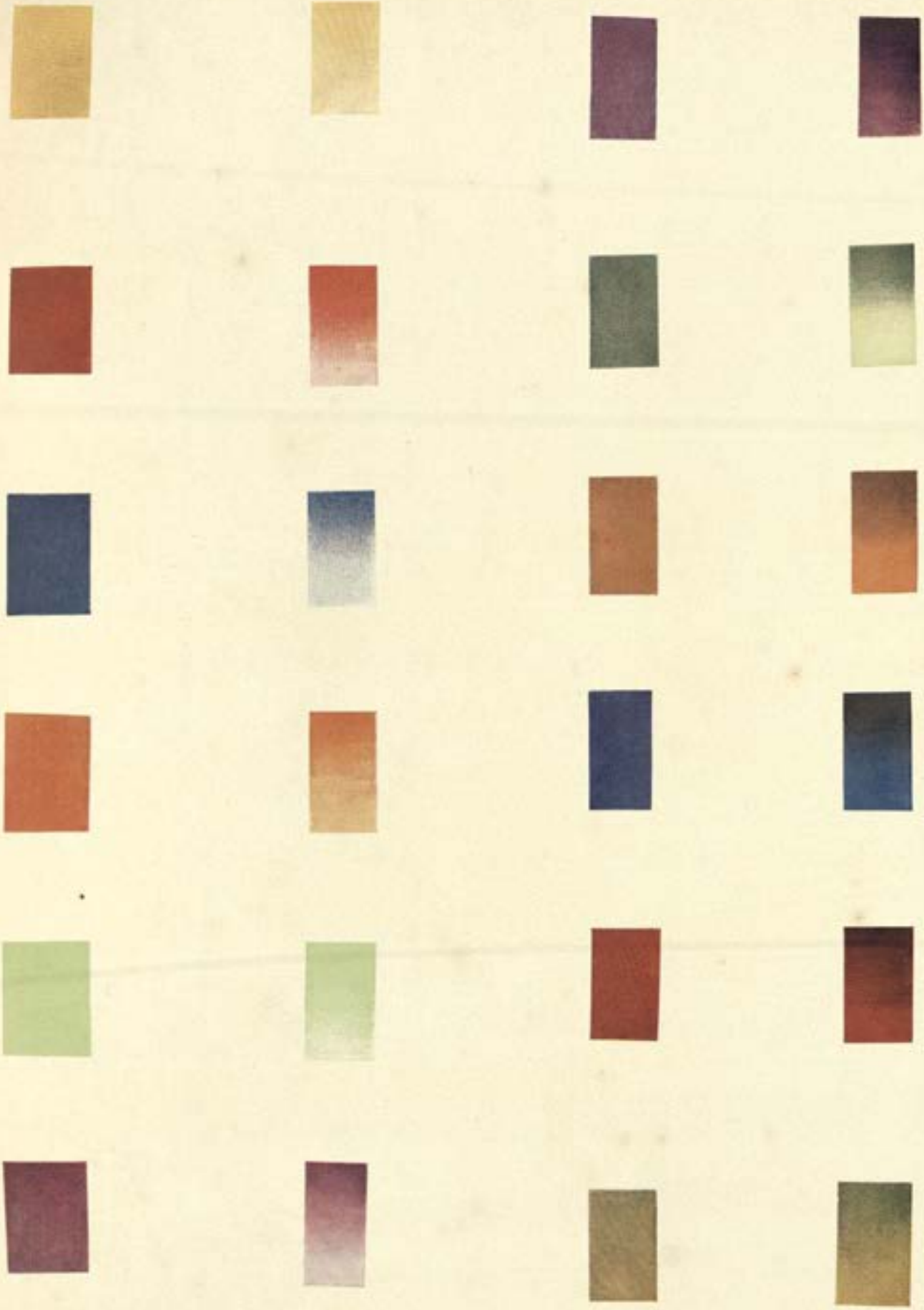
blue added to brown places it in the class of greys, and hence greys are equally abundant in nature and necessary in art, and offer a widely diffused and beautiful play of retiring colours in skies, distances, and the shadowings and reflections of pure light. Grey is indeed the colour of space, while it furnishes at the same time good connecting tints or media for harmonising the general colouring and diffusing breadth in a picture. It is therefore amongst the most essential hues of art, yet it must not be suffered injudiciously to predominate in cases where the subject or sentiment does not require it, so as to cast over the work the gloom of leaden dulness; and yet, when skilfully used wonderfully effective pictures have been produced which are not wanting in warmth.

As blue is the archeus of all colours which enter into the composition of greys, the latter partake of the relations and affections of blue both with the painter and the poet. Grave sounds like grey colours are deep and dull, and there is a similarity of these terms in sound, signification and sentiment, if even they are not of the same etymology.

In decoration it heightens the effect of all warm or light colours, by a double contrast when opposed to them and in like manner subdues that of cold and deep colours; thus it is valuable as an outline or dividing colour, where strength is required in a design, but in mixture or "glazing" these effects are reversed, as we have already said, by reason of the predominance of cold colour in its constitution.

Black is to be considered as a synthesis of the three primary colours, the three secondaries or the three tertiaries, in fact of all the colours, and may accordingly be composed of due proportions of

COLOURS . . . . . No. 1
TINTS . . . . . No. 2
SHADES . . . . . No. 3
HUES . . . . . No. 4


Colours.
Tints.
Colours.
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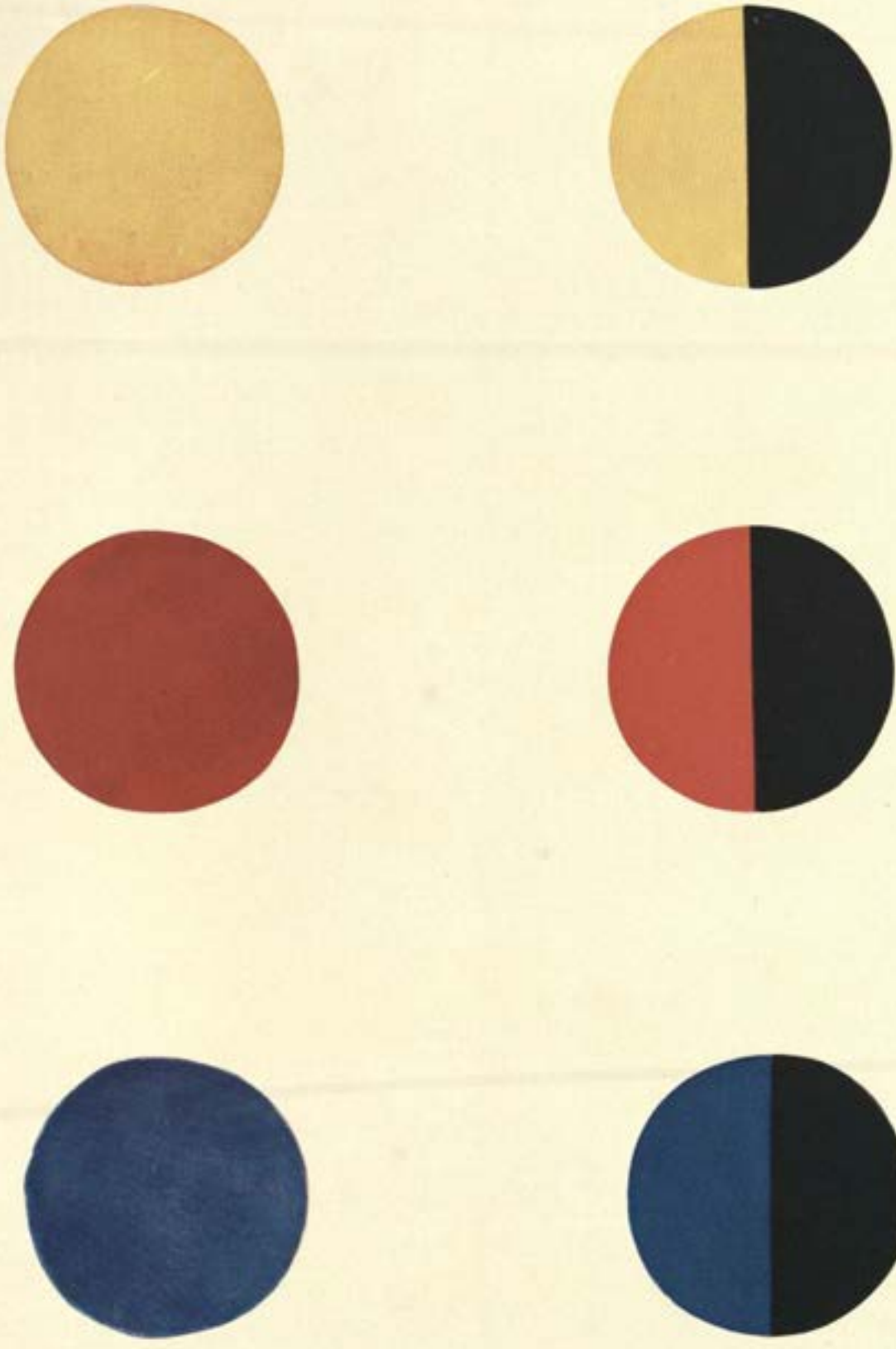
SHOWING HOW THE CONTRAST WITH BLACK HEIGHTENS THE BRILLIANCY OF THE PRIMARY COLOURS



either tribe. Blue is to be regarded as its archæus or predominating colour, and yellow as subordinate to red, in the same proportion indeed, as is found in the harmony of the primaries, namely eight of blue, five of red, and three of yellow. It is owing to this predominance of blue in its constitution, that it contributes by mixture to the pureness of hue in white colours, which in general incline to warmth. It produces the cool effect of blueness in glazing and in tints however otherwise they may be diluted or dilated. All colours are comprehended in the synthesis of black. It is the same in the synthesis of white. And with like relative consequences, white comprehends all the stimulating powers of colour in painting. It follows that a little black or white are equivalent to much colour; hence their use as colour requires judgment and caution in painting, while in engraving black and white supply the place of colours. In nature and painting the greys, like the other semi-neutral colours, are sober, modest colours, contributing the expression of gloom, sadness and fear of the grave, the obscure, the spectral, of age, decrepitude and death. In these respects they are like black, but they aid the livelier expression of other colours by diversity, connection and contrast, and partake of the more tender and delicate influence belonging to white, as they approach it in their lighter tints. The following is a list of a few pigments, but grey is as easily compounded as it is useful and essential:—Neutral Tint, Ultramarine, Ash, Payne's Grey, Phosphate of Iron and Plumbago.

Black is the last and lowest in the scale of colours descending the opposite extreme of white, the maximum of colour. It must, to be perfect, be neutral with respect to colours individually and

absolutely transparent or destitute of reflective power in regard to light, its use in painting being to represent shade or depths of which it is the element in a picture; it is in colours as white is to light. There being no perfectly pure and transparent black pigment, it deteriorates all colours in deepening them as it does warm colours by partially neutralising them, but it combines less injuriously with blue or cold colours. Though it is the antagonist or contrast of white yet, added to it in minute portion, it in general renders it more neutral, solid and local, with less of the character of light. Black as a local colour in a picture has the effect of connecting or amassing surrounding objects and it is the most retiring and has the most sedative power of any colour. It is of great importance to the engraver and of main consideration in every mode of the chiaro-oscuro. By due attention to the synthesis of black, it may be rendered a harmonising medium to all colour, and it gives brilliancy to them all by its sedative effect on the eye, and its powers of contrast. Nevertheless we repeat, as a pigment it must be introduced with caution in painting, where hue is of greater importance than shade even when employed as shadow. Without great judgment in its use, black is apt to appear as local colour rather than the privation of light, and for this reason deep and transparent colours, which have darkness in their constitution, are better adapted in general for producing the true natural effects of shade. From the contrasting and harmonising of black with all colours and the brilliancy it gives them, its value is great in decoration and particularly so as an outline or dividing line between the colours, where much brilliancy and strength are required.

Semi-Neutral Colours

Black is emblematical of degradation and crime, the garb of the Harpies and Furies the daughters of Night. In its moral effects it is gloomy and terrific, both in nature and art, hence fear and horror are excited and augmented by darkness; it is the livery of woe, the ensign of death among every civilised people. The poets and rhetoricians have employed it in describing the dismal, criminal, mournful, and horrible, and every sentiment of melancholy, of which the very name denotes blackness and darkness. These feelings are inherent, you cannot get rid of them, they are in the nature of things, and it is this which ought to be the guide of an artist in the use of colour. If we compare these natural and moral powers of black with those of white, the symbol of all that is lively, happy and gay, we shall be struck by the immense latitude of light and shade that lies between them, and the opposition that belongs to them equally by nature and the consent of man, and be led to infer the similar moral and sensible analogies of other colours, not as conventional fancies of the poet or the painter only, but as natural and real relations and attributes the more they are painted and understood. By insisting too earnestly upon such paradoxical powers, we may perhaps incur from some the reproach that this is an exaggeration of their powers, but we are entirely convinced that throughout nature and science, the great Author of all does but manifest the same wisdom in a variety of ways, and that He has equipped man so that he can comprehend, imitate, and enjoy.

Black, white, red, blue, green, purple and brown are the colours of the poet, but a tinge of melancholy being essential to pathos, black is more employed for effect in eloquence and poetry than perhaps all other colours put together.

Black pigments are innumerable, and mostly produced by charring. The following are some of the principal :—Ivory black, cork black, black ochre, lamp black, purple black, blue black, mineral black. And for water colour Indian ink for drawings, and black chalk and black lead.

Chapter V.

HARMONY OF COLOURS

HARMONY may be said to exist when colours are opposed to each other in such proportions and intensities as neutralise their activity when the eye is quiet and the mind soothed and complacent. This is perfect harmony or union of colours.

But the eye and the mind are agreeably moved also when the mathematical proportions of opposed or conjoined colours are such as to produce combinations agreeable to the sense, and this is the occasion of the variety of harmony and the powers of composition in colouring.

The neutralising or compensating power of colours is the foundation of all harmony and agreement in colours; too much of any colour is reconciled to the eye by the introduction of its opposite or equivalent, which, by contrast, overpowers the organ and thus restores the equilibrium or due subordination of the colour.

It is not sufficient, however, that the colourist is told what colours neutralise and contrast if he remain unacquainted with their various powers in these respects.

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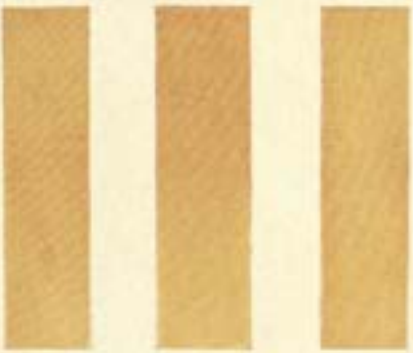
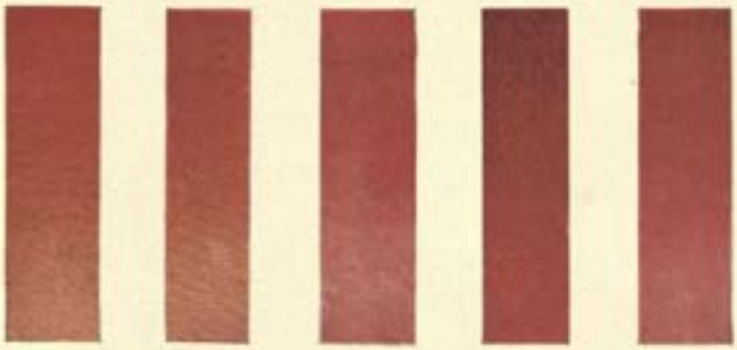
If he imagines them of equal force he will be led into errors in practice from which nothing but a fine eye, and repeated attempts, can release him; but if he know beforehand the powers with which colours act on and harmonise each other, the eye and the mind in concert will go with the hand and save him much disappointment and loss of time, to say nothing of the advantage and gratification such foreknowledge will give by enabling him to realise their beauties.

Colours are divided into two classes whose action on the eye and the mind are totally different and opposed. Take the primaries, the warm or luminous colours, yellow and red, and their relations in a lesser degree act powerfully in irritating, while blue and its relations also, in a lesser degree, are cold and shadowy colours and act contrarily by soothing the organs.

Therefore, the eye is rested and the mind soothed and complacent when colours are opposed to each other in equivalent proportions chromatically or in such proportions as neutralise their individual activities. It must, therefore, always be remembered that, although a combination in which warm colours prevail is generally more agreeable than one principally composed of cold, a true harmony of complete or various colours can only be made when there is a proper balance of cold and warm colours so used that they enhance each other. This has been found to be in the following proportions:—Of the primaries, three of yellow, five of red, and eight of blue; of those produced by a combination of the primaries called the secondaries, namely—red and yellow, orange; yellow and blue, green; red and blue, purple; eight of orange, eleven of green, and thirteen of purple. Or if taken as one primary to a combination of the other

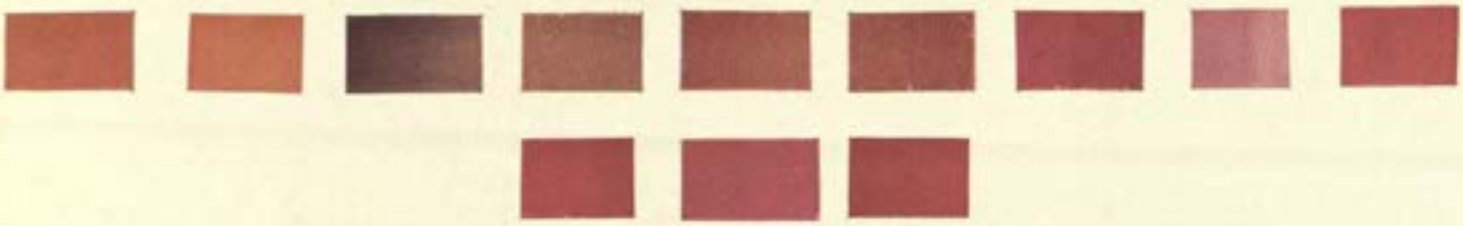
PROPORTIONS OF PRIMARY COLOURS TO PRODUCE HARMONY





YELLOWS . . . . . No. 1
REDS . . . . . No. 2
BLUES . . . . . No. 3
ORANGE . . . . . No. 4
GREENS . . . . . No. 5
PURPLE . . . . . No. 6
CITRINE . . . . . No. 7

No. 1.



No. 2.

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No. 4.

No. 5.

No. 6.

No. 7.

two, five of red is equivalent to eleven of green, yellow three to thirteen of purple (blue and red), and blue eight to eight of orange (red and yellow).

It must always be remembered that these proportions relate to the colours when of equal intensities, and pure and free from all inter-mixture with any other colour. It will thus be seen that the only two equal colours are orange and blue, literally the points of extreme heat and cold, they are, so to speak, "the poles of harmony in colouring," and, like black and white, are equal powers. All other contrasts are perfect only when one of the antagonistic colours predominates according to the proportions we have given.

Too much attention cannot be given to these proportions and power of colours, and it is by such study that a student may hope, with the assistance of a good eye, to attain a perfect application of them. They will also assist the black and white artist or engraver to estimate those due additions of light and shade which may be necessary to compensate for the absence of colours from his work; or, in other words, to represent them by the exact equivalents of light and shade, and the equality or balance of warm and cool colouring in a picture upon which tone so essentially depends. That the eye undoubtedly takes pleasure in seeing colours, independent of form, design, or any other quality in the object which exhibits them, may be seen in the following cases in which we experience agreeable impressions.

No. 1.—*View of a single colour.* Every person whose eye is well organised finds a certain pleasure in fixing his attention upon a sheet of white paper on which fall the rays of coloured

light transmitted by a coloured glass, whether it is red, orange, yellow, green, blue or purple, or a paper stained with one or another of these colours.

No. 2.—The simultaneous view of a series of tones of the same scale beginning with white and terminating with black, gives undoubtedly an agreeable sensation, especially if the tones are sufficiently numerous.

No. 3.—The simultaneous view of different colours belonging to the scales more or less near to each other may be agreeable, but the assortment which produces this effect is exceedingly difficult to obtain, because the nearer the scales are allied the more frequently it happens that not only one of the colours injures its neighbour, but the two injure each other reciprocally. The painter can nevertheless make use of this harmony by sacrificing one of the colours, which he lowers to make the other brilliant.

No. 4.—The simultaneous view of complementary colours, or of unions of colours which, without being complementary, are nevertheless very different, gives also undoubtedly an agreeable sensation, when arranged conformably to contrast.

No. 5.—Different colours more or less well-assorted according to the law of contrast, being seen through a coloured glass not sufficiently deep to make us see the colour of the tint peculiar to the glass, afford a spectacle which is not without its charm, and which evidently stands between that produced by tones of the same scale and that by colours more or less well assorted; for it is evident that if the glass were deeper in colour, it would cause every object to appear entirely of its own particular colour.

GOOD TASTE . . . . No. 1
BAD TASTE . . . . No. 2

No. 1.

No. 2.

HARMONY OF COLOURS

We therefore conclude there are six distinct harmonies of colours, which may be divided into two groups, namely:—Harmonies of Analogous Colours and Harmonies of Contrast.

Of the Harmonies of Analogous Colours:—

1. Harmony of contrast of scale—that is the series of hues and tones of any one colour proceeding from the simultaneous view of different tones of a single scale, more or less approximating.

2. Harmony of hues proceeding from the simultaneous view of tones of the same height or nearly so, belonging to scales more or less approximating.

3. Harmony of a dominant coloured light proceeding from the simultaneous view of different colours assorted conformably to the law of contrast, but one of them predominating, as if they were seen through a glass, stained with a faint tone of that colour.

Of the Harmonies of Contrast:—

1. Harmony of contrast of scale, arising from two distinct tones of the same scale.

2. Harmony of contrast of hues, arising from tones of the different heights, each belonging to contiguous scales.

3. Harmony of contrast of colours belonging to widely different scales assorted according to the law of contrast; the difference in height of juxtaposed tones may also augment the contrast of colour.

We may here state, and must never lose sight of the fact, that the mixtures of colours, taken theoretically, are not exactly the

same as are obtained by mixing pigments, paints, or dyes. Theoretically the mixture or combination of the colours of the prismatic spectrum, by means of a lens, produces a ray of white light: but when we mix pigments or dyes representing those colours, taken as pure as we can possibly get them, the mixture is not white, but grey or black, according to their intensity, etc. For every blue pigment contains also either red or yellow; every red pigment contains either blue or yellow; and every yellow pigment either blue or red; and although, as we have said, the union of blue, red and yellow of the spectrum produces white, the same union, by reason of the impurity of the pigments, produces grey or black.

We must also state that by reason of this impurity in pigments, colours can never be mixed or compounded without deteriorating their brilliancy, and if that brilliancy is to be retained it must be done by dappling or hatching or by glazing on the pure colour by a transparent one. If we could closely inspect the works of nature, as in flowers or birds, to which she deals not unsparingly the primary colours, we should find that they have no uniform tints however uniform they may appear at a distance; when closely or microscopically examined it will be seen that they are constituted of a variety of hues and shades compounded with harmony and intelligence.

It is well for the student to keep in mind the useful propositions drawn up by Owen Jones, the chief of which are

(*a*) Colour is used to assist in the development of form, and to distinguish objects or parts of objects one from another.

(*b*) Colour is used to assist light and shade, helping the undulations of form by the proper distribution of the several colours.

THEORETICAL MIXTURE OR COMBINATION OF THE PRIMARY COLOURS BY MEANS OF A LENS, SHOWING RESULT—WHITE . . No. 1

MIXTURE OF DYES OR PIGMENTS, SHOWING RESULT—BLACK . . . . . No. 2

No. 1.

No. 2.

(*c*) That no composition can ever be perfect in which either of the three primary colours is wanting, either in its natural state or in combination, and the law based on Chevreul's important discoveries that

(*d*) When two tones of the same colour are juxtaposed, the light colour will appear lighter and the dark colour darker.

(*e*) That when two colours are juxtaposed, they receive a double modification; first, as to their tone, the light colour appearing lighter, and the dark colour darker; secondly, as to their hue, each will become tinged with the complementary colour of the other.

(*f*) Colours on white ground appear darker, on black ground, lighter.

(*g*) That black grounds suffer when opposed to colours which would give a luminous complementary.

(*h*) When ornaments in a colour are on a ground of a contrasting colour, the ornaments should be separated from the ground by an edging of a lighter colour; as a red flower on a green ground should have an edging of lighter red.

(*i*) When ornaments of any colour are on a gold ground, the ornament should be separated from the gold ground by an edging of darker colour.

(*j*) Gold ornaments on any colour should be outlined with black.

(*k*) Ornaments of any colour may be separated from grounds of any other colour by edgings of white, gold or black.

(*l*) Ornaments in any colour may be used on white or black ground without outline or edging.

(*m*) In self tints, tones or shades of the same colour, or of the same hue, a light tint on a dark ground may be used without outline; but a dark ornament on a light ground requires to be outlined with a still darker tint.

CHAPTER VI.

DECORATION

THAT a great step has been made of late years in the appreciation of the so-called useful arts, and particularly so in the art of decoration of our homes will not be denied, but that we stand in need of a more general diffusion of a knowledge of, and a love for, the beautiful cannot be too often reiterated.

It will be a greater step still in the advancement of our national culture when a love of the beautiful and the power of appreciating its value are more intimately mixed up with the habits of our countrymen. He is, indeed, a patriot and philanthropist, in the best sense, who does aught to encourage the study of the true, the good, and the beautiful. Had our people a general appreciation of beauty, we might expect art and grace to at last enter the region of domestic life, and hope to replace the expensive ugliness of our street decoration, and the vulgarities of ornament perpetrated in our houses. That we have artists of high powers, a few architects of consummate skill, and here and there designers of ability, is a matter of national congratulation; but the fact does little to prove the existence of a high standard of national taste.

Colour in the Home

To educate the community in the beautiful is the first condition of a high state of art, and must be accomplished if we are ever to be an artistic nation.

The question here naturally arises, What is the best method of thus advancing our national civilisation? I would say at once that instruction in the first principles or elementary laws of beauty in form and colour (and such laws are capable of being systematised, and consequently of being taught) should form part of education in all our schools along with the other elementary branches of education.

It is not contended that such instruction would enable all to appreciate the subtleties of high art, any more than a knowledge of grammar or the combining of numerals will enable the pupil to compose a literary effort or make an algebraic calculation. No, the master is content to give, and the pupil to receive, the elementary principles of grammar and calculation for the purpose of everyday life. By teaching the simple principles of literature and mathematics we have arrived at our present greatness as an intelligent people, and, if the first principles and elementary laws of beauty in form and colour were as generally taught, it would enable those who intend to follow such of the useful arts and crafts as depend for a portion of their excellence upon beauty of form and colour, to apply them practically in their works, while all would be capable, in some degree or other, of understanding and appreciating.

How few can give a reason for the opinion they form on works of art is well known, and how very few indeed can tell why the form of one utensil upon his table is more beautiful than that of another; or why one kind of proportion in a room is agreeable

to the eye, while another is not. The present instruction in these elementary laws of beauty is sadly deficient when compared with that given in the other branches of education. A knowledge of the principles of beauty cannot be imparted by setting boys down to copy drawings; cannot be given any more than knowledge of the principles of language can be given by making them repeat sentences of classic literature before they have a knowledge of the principles of grammar by which the words are put together.

Judgment on beautiful objects of whatever kind does not and should not depend on vague, capricious taste and uncultivated feelings; without instruction and experience we are not in a position to clearly distinguish the beautiful, and consequently can have no power either to judge or to depict it. Excepting from such education no two persons could have the same opinion of the beautiful, and even supposing the opinion of one of them should happen to be right, he would be unable to give a sufficient reason for it. But, if the elements of beauty founded on truth be understood, beauty may then be demonstrated and distinguished from every shade of deformity which is so often mistaken for it, so often set up by fashion in its stead.

It cannot be too firmly impressed on the minds of all—child, student, or artisan alike—that beauty is not a question of cost. In fact, there should be no difficulty in convincing any intelligent being that there is no necessary conflict between beauty and utility, but that on the contrary they are rightly considered one and the same thing. There is no reason why the household utensils or furniture of the mechanic or cottager may not be as truly beautiful in form as the finest the silversmith and the cabinetmaker are

capable of producing. Let it always be remembered that simplicity is true beauty, that good form and proportion are better than enrichment. In fact, decoration—so called—is as often employed to embellish deformity as to enhance the effect of a good design, and, if generally the works of the silversmith have surpassed those of the potter or the cabinetmaker and carpenter in beauty of form, it is because artists of talent have been employed to give the designs, and consequently the principles of symmetrical beauty have been imparted to them by the genius of the artist.

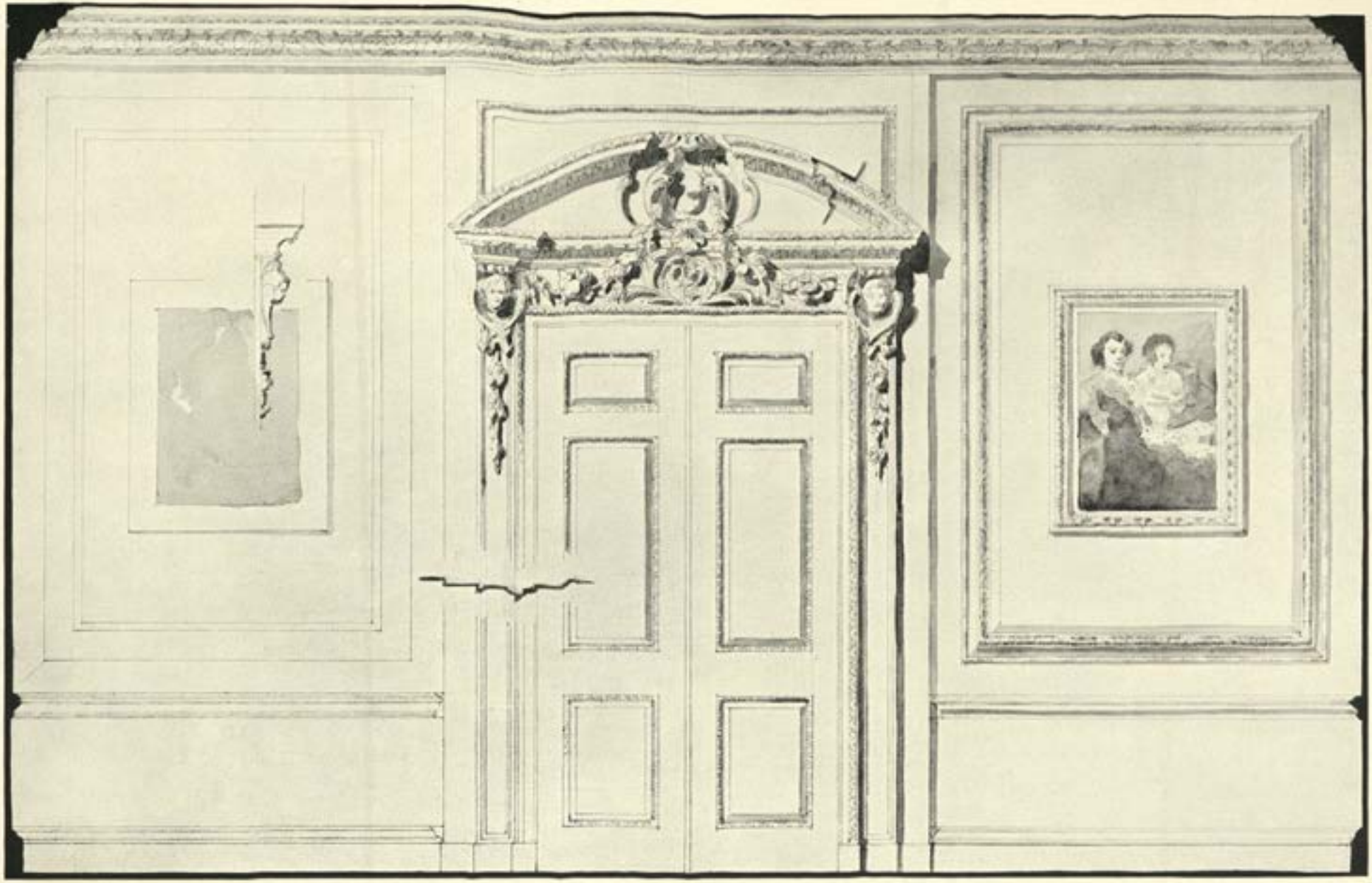
We all feel that a certain degree of order, harmony, or proportion of parts is a necessary constituent of elegance in everything, but it ought always to be apparent and simple in works of an ornamental nature and, although in ornamental design we may adopt the forms of natural objects, they must be made symmetrical by being arranged with some degree of regularity. There is a truth in the picturesque beauties of nature which can be given in works of imitative art by men of genius only, and it is this truth that touches our feelings and excites our sympathies. Hence in the compositions of high art, where picturesque effect is combined with accurate imitations of nature in her general aspect, as well as in her more particular details, the principles of symmetrical beauty are so subtly imparted as not to show themselves.

But in the art of ornamental design, which is not an imitative art, the parts ought to be systematically regular, and no subject of this kind is injured by being so decidedly uniform as to be obviously artificial. Imitations of the human figure especially ought to be confined to works of high art; for the higher the position which an object holds in creation, the more intolerable are defective

A LOUIS XVI. DRAWING ROOM

Showing symmetrical panelling arrangement of doors, etc.

SIDE OF ROOM ILLUSTRATING THE IMPORTANCE THAT MAY BE GIVEN TO IT WHEN THE DOOR IS IN THE CENTRE OF THE WALL



imitations of it in art. Treated conventionally, however, with no attempt at realistic imitation, but as an element in decorative design, it may be employed, but then it needs an artist of ability to give it that conventionality and character. Unless undertaken by such a one it were far better to employ an ingenious mechanic, who has been taught the first principles of symmetrical beauty, to execute some merely ornamental design, where beauty of form might be applied in the abstract. The object then treated, although not calculated like a work of high art to excite our sympathies, would not cause the dislike which is earned by an imperfect imitation of nature. The mechanic in the execution of such a design might get no direct assistance from the beauties of nature, which are beyond his powers and which would not conduce half as much to the perfection of his work as an application of the most elementary laws of geometric harmony.

The same is true in architecture. When a public building or palace is to be erected, the idea of grandeur can only be imparted by an architect of genius. But the street elevation of a tradesman's house, in its division into doors and windows, may be rendered much more beautiful by an application of these same laws than by the much too usual mode of applying meretricious decoration.

Let us then consider what are these principles of beauty.

"Intelligible form, defined, proportioned, manifesting method, order, symmetry, purpose, is beautiful and accomplished in the highest degree—it is the best and most beautiful." Such is the excellent idea given by an able writer of the principles which are necessary conditions of symmetrical beauty, and we will now attempt to explain how these laws, along with the principles of harmony of

colour expressed previously, apply to the subject of this chapter. In considering decoration, it is scarcely necessary to say that the purpose of a room should be obvious, and the decoration suitable for that purpose. The Hall should be dignified and orderly, the Library restful, the Drawing Room graceful, the Dining Room harmonious, the Morning Room simple and, if we may use the term, neat, the Bedrooms airy and bright.

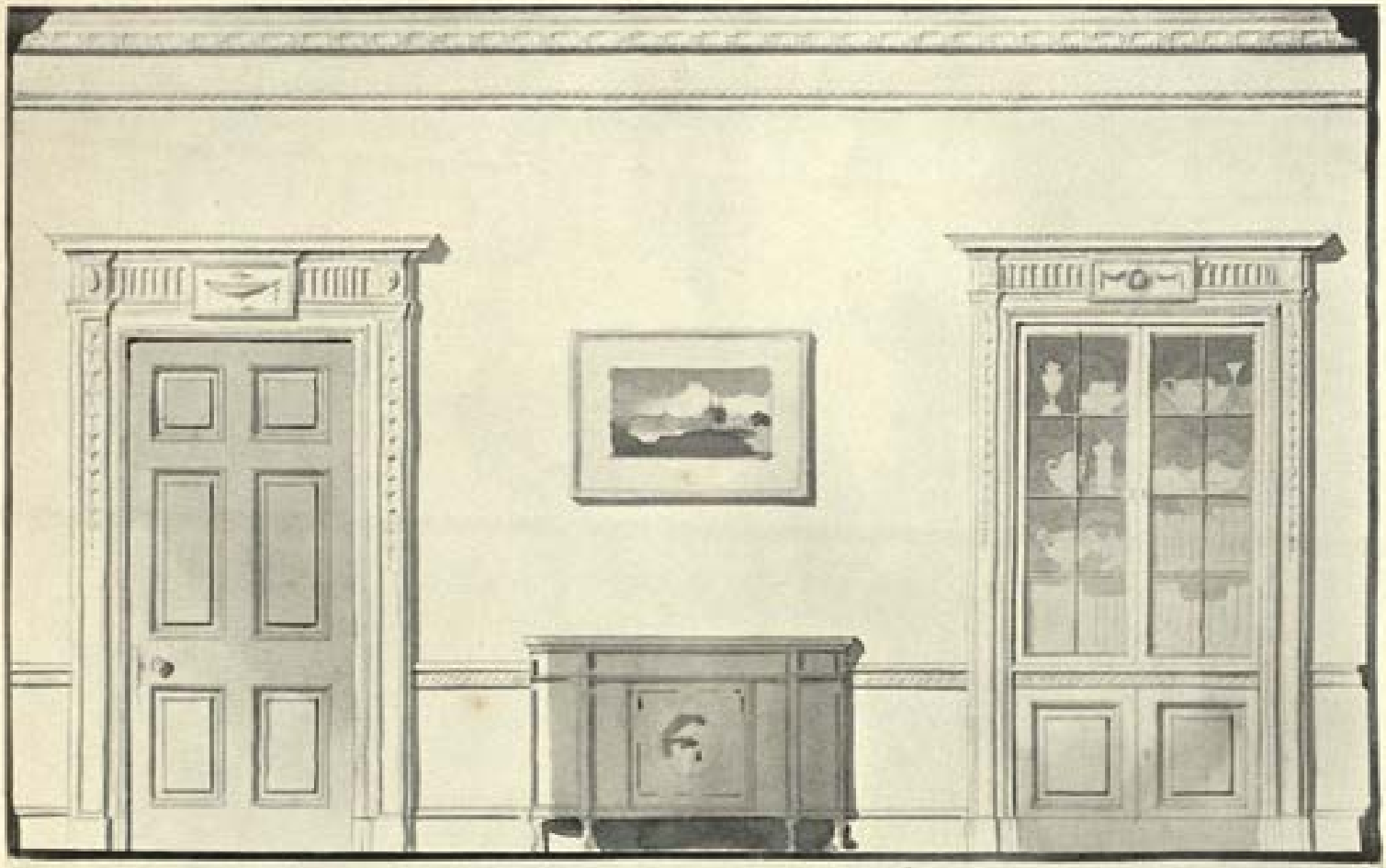
Style again is everything, choose whatever period of decoration you think most suitable for the room, the house, its surroundings and your own taste. Having done this always remember that it is not sufficient that the principal features, such as the chimney-piece, doors, etc., should have the same character, but that each and all the details should receive equal attention. The door and window, architraves and linings, the room cornice, frieze, surbase and skirting, the grate and its accessories, the door furniture even, are of importance, for every style gives its character in its smallest detail and simplest moulding.

Then wherever the eye may rest, or the attention for a moment be given, you will find a feeling of satisfaction and admiration arising in the mind which only the contemplation of complete work will give.

Having thus decided on the style of decoration, the next and most important matter to consider is, how to try and remedy any faults of symmetry or proportion that may exist. How frequently we find the door, perhaps the only one, placed in some corner of the room, the windows irregularly placed, or the chimney breast ill-proportioned, for what reason only the architect could explain. This the decorator must remedy, minimise, or give up all expectation of a satisfactory result from his labour.

SIDE OF ROOM, SHOWING CUPBOARD TO BALANCE DOOR . . . . . No. 1

SIDE OF ROOM, SHOWING DOOR IN CORNER. NO SYMMETRY . . . . . No. 2



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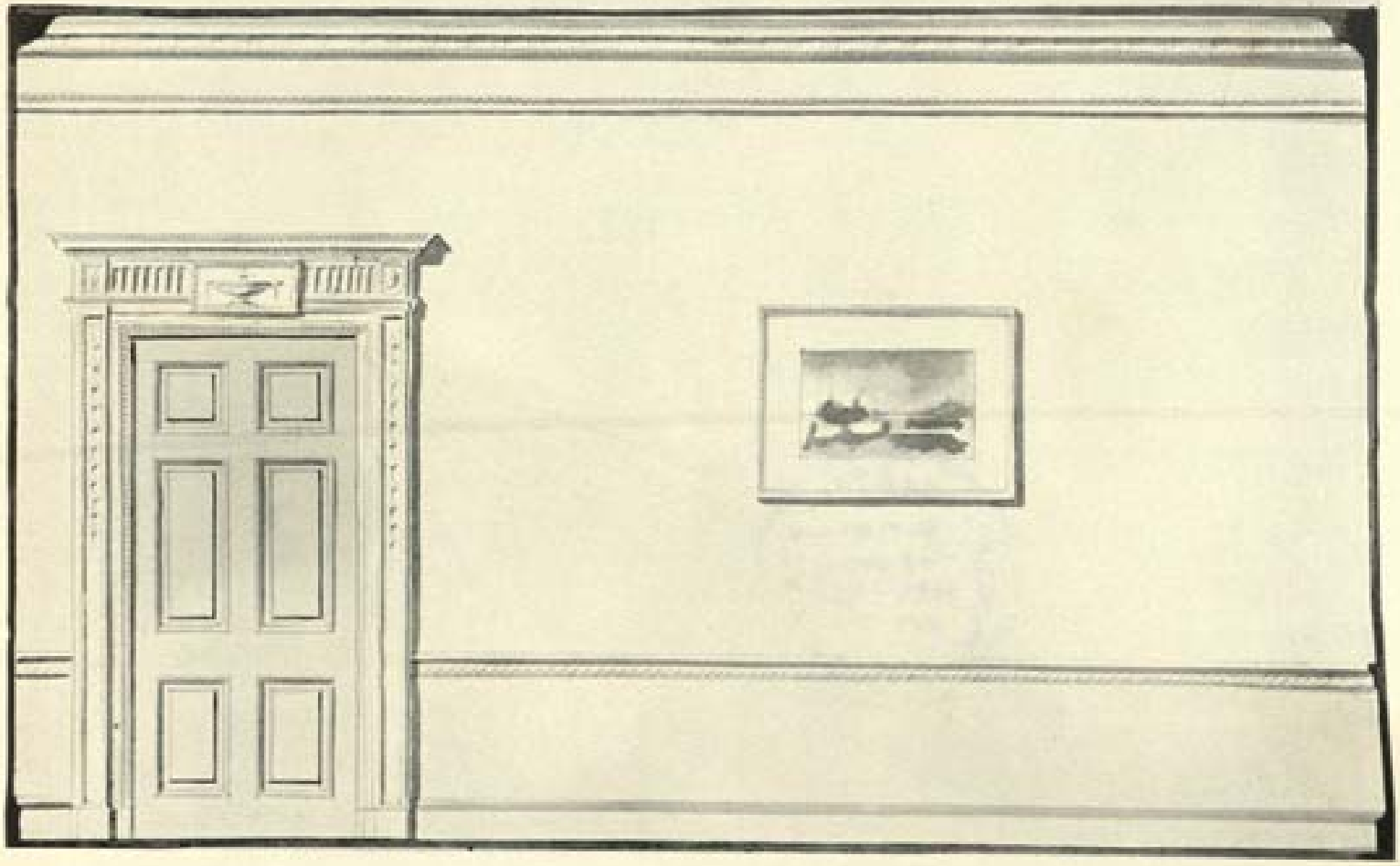


No. 2.

SIDE OF A ROOM IN WHICH THE CHIMNEY BREAST IS MADE THE PRINCIPAL DECORATION, AND SHOWING ARRANGEMENT OF PANELLING WHICH BEST SUITS THE PICTURES

To remedy the first, he, the decorator, usually enlarges its importance by adding an over door with a pediment perhaps, and then proceeds to place a sham door to balance it. A little consideration and ingenuity might get over the difficulty in another way, say by lessening its value as a decorative object and arranging a recess, which one is ofttimes able to do, or by arrangement of the furniture.

The windows, it must be confessed, are perhaps more difficult to manage successfully, and can only be treated individually; but the window breast is the easiest matter of the three. Should it be too wide, pilasters or pilaster panels would correct; or, if too narrow, it is generally not a difficult matter to extend it.

Again, the proportions of a room may be greatly improved by good decoration, and rightly deserve the most careful attention and skill of the designer. In fact, there is nothing of equal importance, unless it be the question of colour.

There are, however, some rules which can be followed with advantage, and which may be easily remembered. If the room be too low, the lighter the cornice and the less importance given to it the better. Again, instead of a frieze and architrave moulding beneath, a border of decoration on the ceiling will help considerably, and if a surbase, or, as it is usually called, a dado, be used, let it be kept as low as possible. This ought to be in the same proportion to the height of a room as the base of a column is in the "Orders of Architecture," and not as it most generally is, made a uniform height, generally about three feet, whether the room be eight or sixteen feet high.

Should a room be too high for the area of its floor, it does not follow that the addition of a heavy cornice will correct the defect,

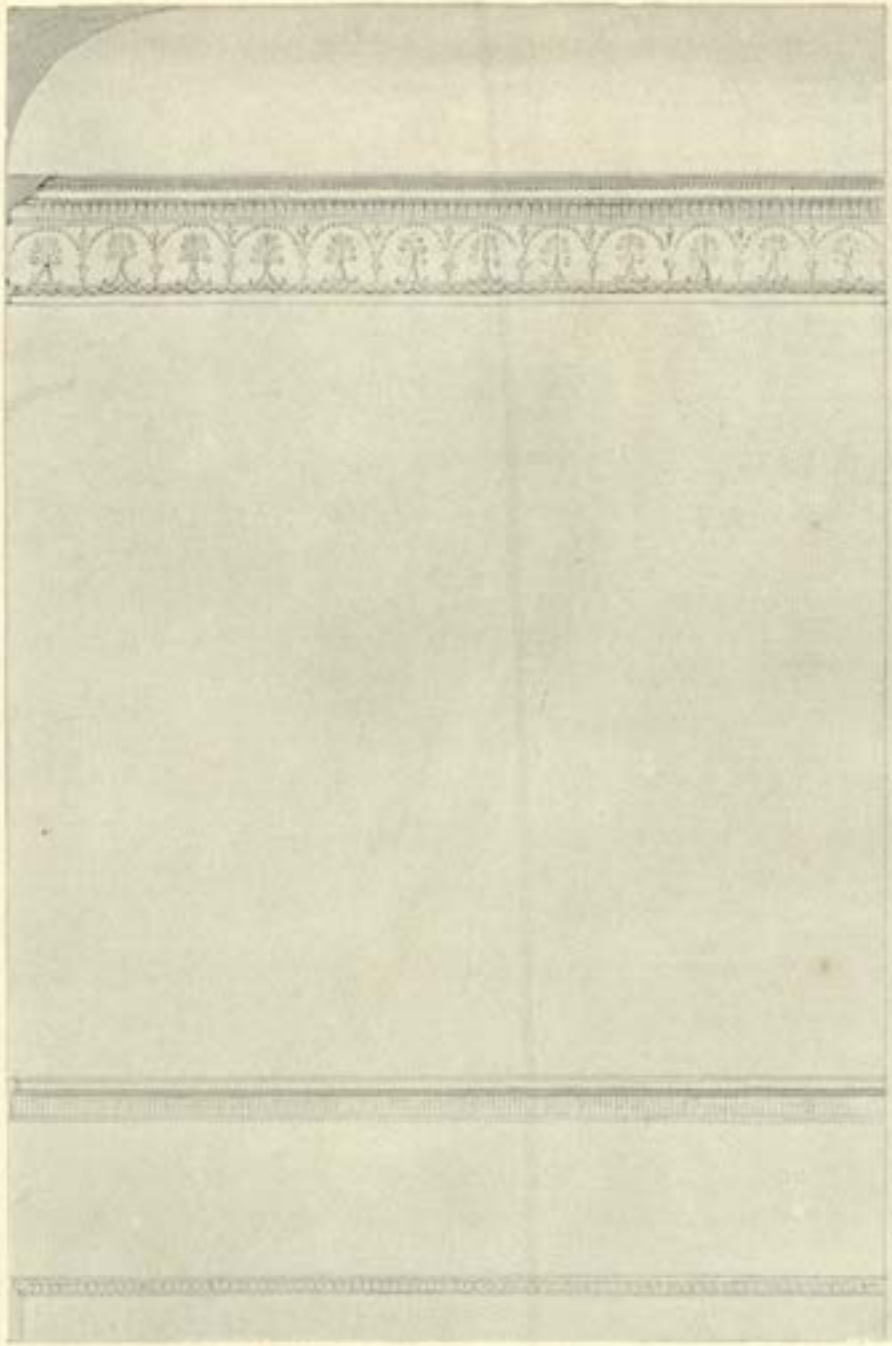
but what can be done with advantage is to introduce either a coved cornice with enrichments in its lower members or a simple cornice with a deep frieze and rich architrave moulding and then treat the whole in the same colour as the ceiling. Dividing the walls into panels also will often give proportion to a room. If height be wanted, frequent pilasters or narrow panels will help, but the panelling of walls needs to be done with skill, for if the walls are symmetrical they often prove a failure.

Panelling also must be carefully considered if pictures are to decorate the walls of a room, or shall we say pictures need careful placing on panelled walls. There must be relative proportion between the two, and in no instance ought the frame of a picture to cut across the panel moulding, that is, extend beyond the width of the panel; for unless this relative proportion of picture and panel can be maintained it were far better to have a plain wall where pictures are to be placed. It should always be remembered that the walls of a room are the background in the complete decoration and a background only, so that nothing should be done to them which destroys their breadth and repose, or fails to help and give value to the furniture, pictures, china, draperies, etc. The bad things which would be said of a painter who made the background of his picture a disturbing element could be said with equal truth of such an error in decoration.

Obtrusive papers, for example, and positive colour are obvious errors, and how very frequently we find in a panelled room the framing, mouldings and panels in different colours, the frieze and cornice also "picked out" with the addition of gold to emphasise the indifferent ornament; in fact, this was at one time so generally

TREATMENT OF WALL, WITH COVE . . No. 1

TREATMENT OF WALL, WITH FRIEZE . . No. 2



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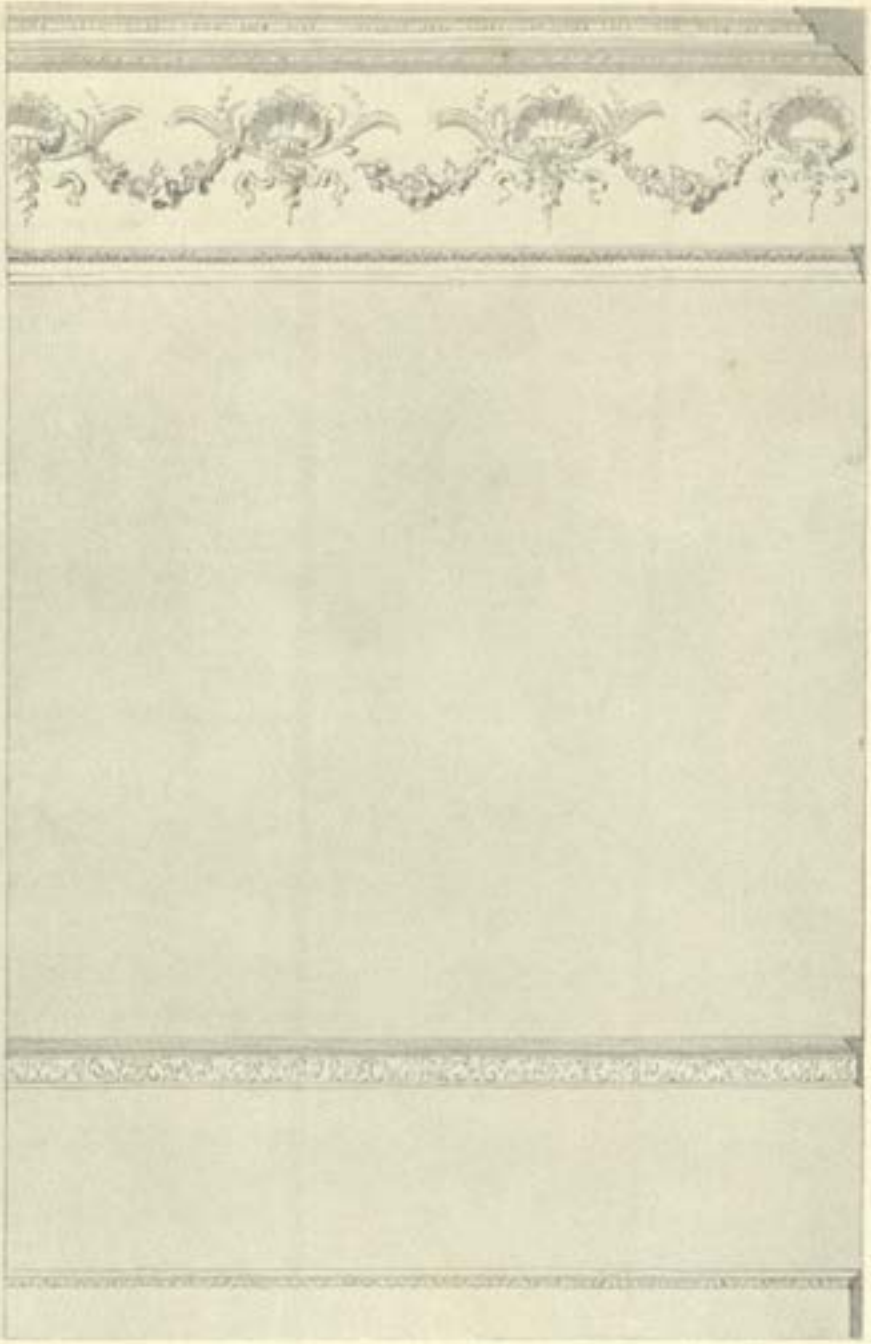
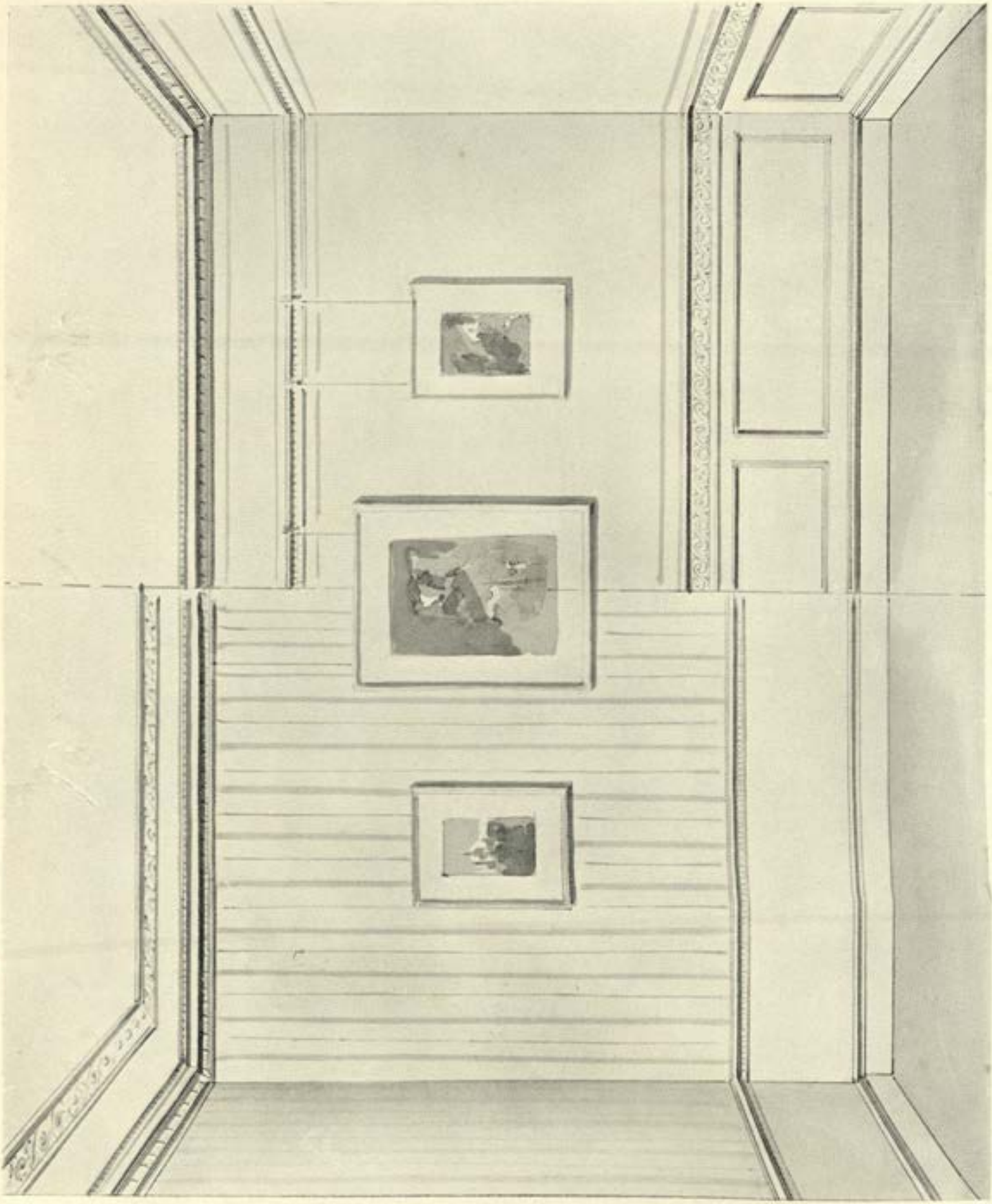
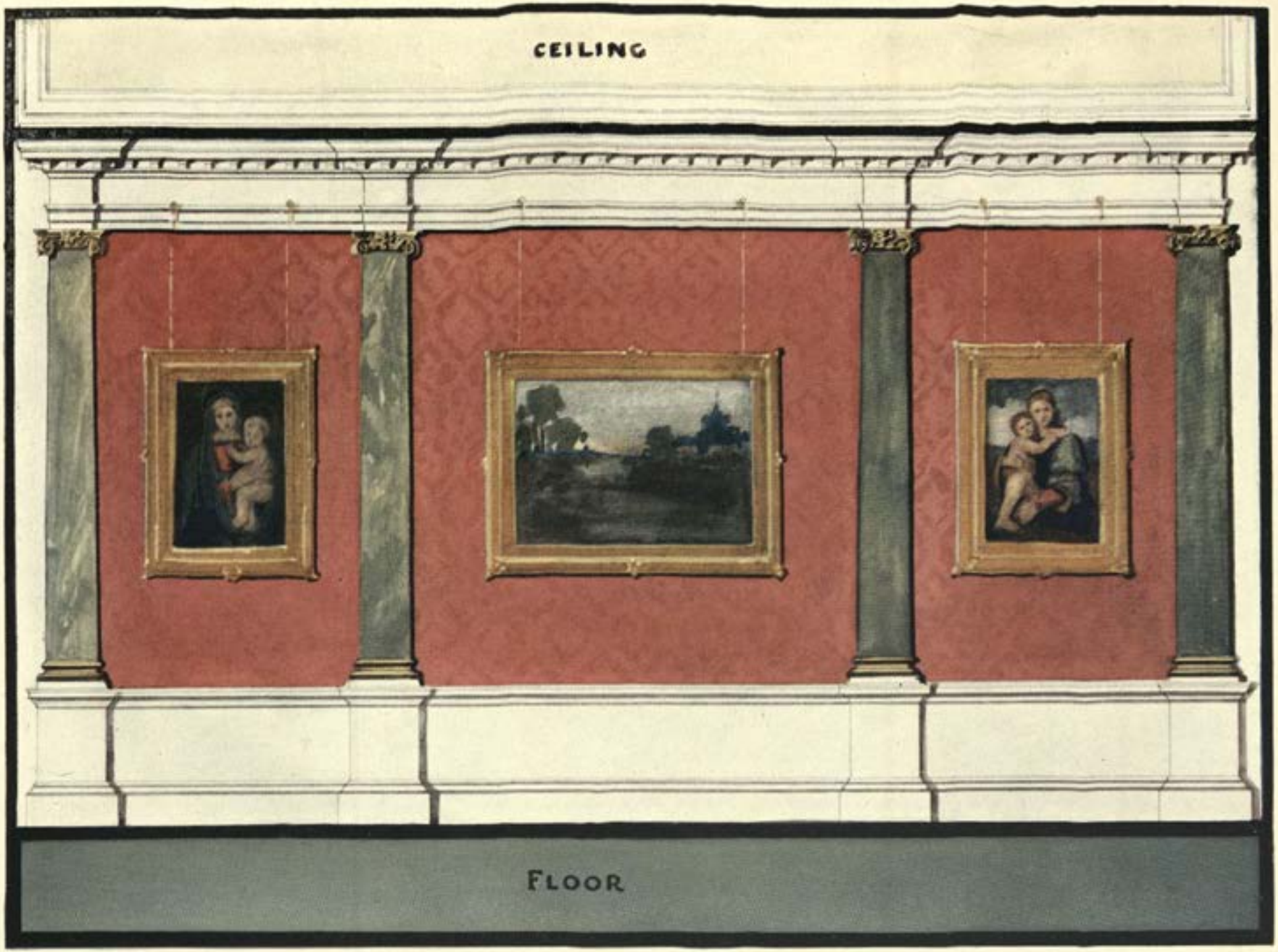


No. 2.

ILLUSTRATION SHOWING HOW TO HEIGHTEN OR LOWER THE EFFECT OF WALLS



COLOURED WALLS THAT CLASH WITH PICTURES


CEILING
FLOOR

done that to "pick out" the wall and floor mouldings, cornice, etc., became a trade term. The disturbing nature of this can be imagined when each wall "received" its panel. The frame, or margin, was either three, five, seven or eight inches wide, at the whim of the artist, the cornice and frieze were of no particular fitness or proportion to the style and height of the room, and the colours were chosen haphazard from the carpet, curtains, etc. With a background such as this how can it be possible that a "picture room" can be attempted?

If panelled walls, then, be chosen, and we know of no better scheme of decoration if carefully arranged, their good proportion and symmetry should be maintained; and relief ornamentation with all the mouldings carefully considered should be used. These mouldings should not be too heavy nor too light, and could be enriched if desired, but colour should not be used to emphasize them. No matter how well arranged the panelling may be, or how good the relief ornament, it needs not this addition any more than it is necessary to "paint the lily" or the "Venus of Milo."

Where relief decoration is used in a room, by far the best method of treatment is to paint it in two or three varying tints of the same colour. The relief in itself ought to be sufficient, but the strength of the tints should depend upon the quantity or quality of the light the room may receive.

With regard to detail, it might be thought that the section of a moulding, or the character of a bit of ornament, is of so little consequence that it is hypercritical to consider its value at all. We have said that detail is of secondary consideration to proportion and symmetry, but its importance we must not undervalue or ignore.

Let there be no misunderstanding with regard to our views in this respect. As we have previously said, there can only be a feeling of satisfaction and admiration—an intuitive perception of harmony—arising in the mind on the contemplation of a thing complete in all its parts.

Every style has a character of its own, not only in form and proportion, but in colour also, and every bit of decoration in that style should partake of its character. The difficulty to-day is to find a craftsman, be he carver, mason or carpenter, who, with so many styles in vogue in which he is expected to work, can grasp the subtlety of the styles. His skill is becoming more and more mechanical and lacking in feeling as compared with that shown by the craftsmen of the earlier times, when only one style was used in each period.

Chapter VII.

STYLES OF DECORATION

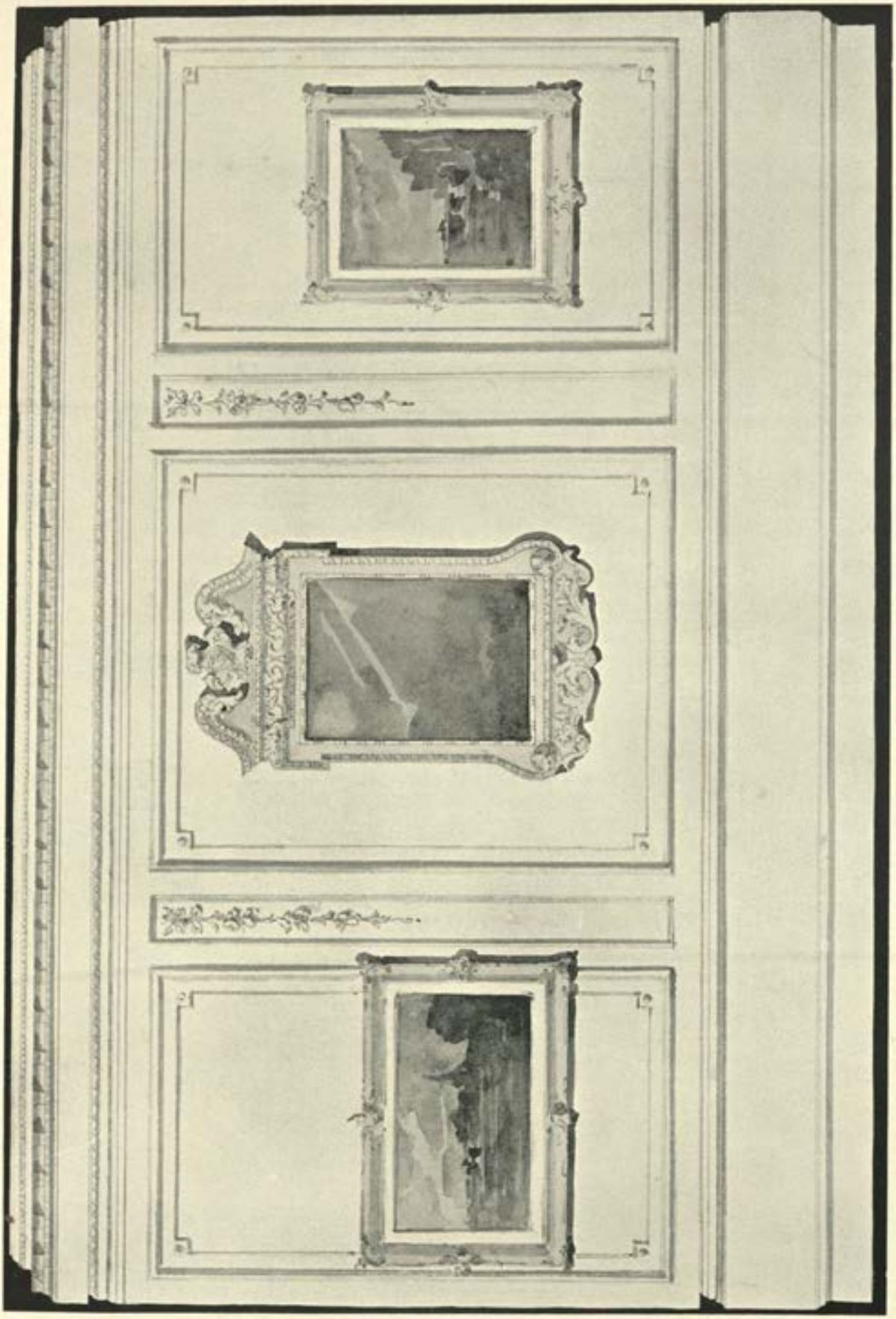
OF the Continental schools, we will only mention the Moresque and Spanish, and those which followed the Renaissance in Italy, France, and Germany, and of the French, only the Louis XIV., Louis XV., Louis XVI., and Empire. It is not intended to enter into the question of the relative merits of the different periods of architecture, or the various styles of decoration—Gothic, Tudor, Elizabethan, Jacobean, Georgian, or Adam. There is none without its admirers until we reach the Early Victorian, of which the least said perhaps the better; nor will we discuss that which may be known as the Early "Edwardian," the eccentric and attenuated so-called "l'Art Nouveau." If one needed a lesson, this serves to show the height and the folly to which a craving for novelty can reach. It is, indeed, difficult to speak of it with any degree of patience. All principles of beauty were ignored—a riot of ingenuity, defying every law of construction and natural form—a bizarre sort of nightmare.

But whichever style may be selected for the decoration of a room it should be adhered to in all that may be described as its

architectural features, namely: ceiling, cornice, architrave, surbase, skirting, doors, chimney-piece and its belongings, lining, stove, etc., and whatever is used for decorating its walls, be it panelling, silk, or other material. Style cannot be, as we sometimes—nay, frequently—find it, disregarded in these matters. We find frequently such incongruities as, say, a Tudor ceiling with an Adam cornice, a Louis XV. chimney-piece, and the doors and architraves of severe Gothic, with a nondescript overdoor. Such mistakes are enough to disturb even the average man, who may not know what the defect is, but who cannot help feeling that there is something radically wrong. How much more disturbing, then, if he does know (and an intelligent man will very quickly find out) the absence of unity in such decoration. Having then decided on your style and remedied faults of proportion and symmetry in the design, the question of colour is one that requires the most careful consideration, and we need no excuse for saying how necessary it is to consult one who possesses an eye rendered sensitive through experience, and a well-formed judgment on this important matter. That it is of importance may be understood when it is remembered that all other colour afterwards introduced must harmonise with it, and, consequently, if aggressive or ill-chosen, must necessarily make it all the more unpleasant.

If there be any reason for desiring a warm or cold effect—that is, should the room face north and, consequently, receive but little sun—then a warm colour with a tendency to red should be chosen; if facing south, and coolness is desirable, blue or green. A neutral colour, with a tendency to either cold or warm colour, should be selected—if the room be naturally dark it should be of a light shade, but if it is well lighted the neutral tint chosen may be darker.

SIDE OF WALL, SHOWING RIGHT AND WRONG TREATMENT OF PICTURES WITH PANELLING



The exception would be when some other object or purpose has to be served; then, of course, the object or purpose must be individually considered. The neutral colour in two or three tints should be used for ceiling, cornice and, perhaps, the doors, which should be the lightest; the walls the next, or middle tint; and the surbase or dado should receive the darkest. If a mistake be made it will arise from the fact that the tints have been distributed too much, or are mixed too strong, thus destroying the breadth and repose of the decoration. Frequently, also, we see this mistake made in the smaller objects of the room—for instance, the chairs, necessarily numerous, may have seats a decided contrast to the frames, instead of a tone of the same colour. If, however, the doors should be well placed—that is, in the centre of a wall or otherwise symmetrically arranged—a value and importance may be given by adding decorative architraves, pilasters or overdoors, and the doors themselves can be made of fine mahogany or walnut, the rich brown colour of which would help to balance the naturally dark colour of the fireplace and help to distribute the darks of the "picture room" arrangement. One may add some valuable pictures, tapestry, china and furniture, in which case they ought necessarily to give the keynote to the scheme of decoration of a room, and the primary consideration must then be to choose the style, colour, and material that would contrast and assist in giving them the prominence desired. The idea that valuable pictures, furniture, or china demand a rich background—such as a brocade, fringed damask, or gilded ornamentation—to give them their full value is quite a mistake. The simpler the setting by contrast the finer is the effect. The most sparkling jewel needs no elaborate setting, the

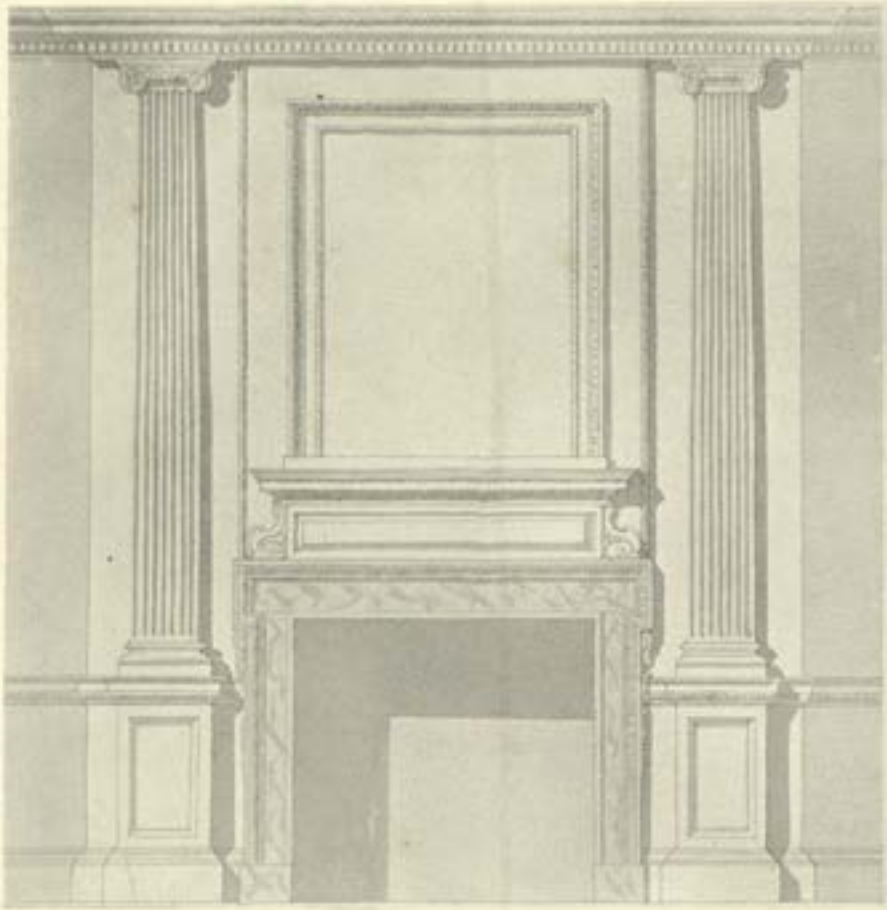
finest picture no ornate frame. Each require a suitable one and one of relative value, but not such a frame or setting as would compete with or divide the attention. If silk then be used for the walls it should be of good quality but plain, and depend entirely on its colour and texture. The rest of the decoration, cornices, architraves, ceiling, doors, and hangings may be rich in detail, but severe in outline or relief. In the same way the less ornate in shape and ornament the frame of a good picture is the better; proportion and colour is all that is necessary.

Of all things the greatest care should be exercised in the use of gilding in decoration. Gold is not a necessity to good colour, nor is it wanted. It will certainly assist in bringing indifferent colours together, but then it needs the greatest of care in its use, and it is apt to give a garish effect if too profuse, or, what is generally the case with new gold, too bright. New gold, like new wine, requires time to mellow, and nothing is more dangerous to the harmony of colour in decoration than bright yellow metal, or more likely to give offence. At the same time, when mellowed as only old age can mellow it or skilful treatment, no pigment or colour is so powerful or effective.

We do not say that a rich brocade, figured silk or good paper should never be used to decorate the walls of a room, but that they should not be used when good pictures, furniture and other works of art are the predominating feature in the decoration of the room. Most certainly may it be said that "good taste" can never be associated with shams of any description, so avoid a false step when told that a wall paper is exactly like silk, that you cannot tell lincrusta from plaster—or that a veneer is quite equal

TREATMENT OF CHIMNEY BREAST IF ILL-PROPORTIONED WITH PILASTERS OR OTHER AID . . . . No. 1

WITHOUT PILASTERS TO AID . . . . . No. 2



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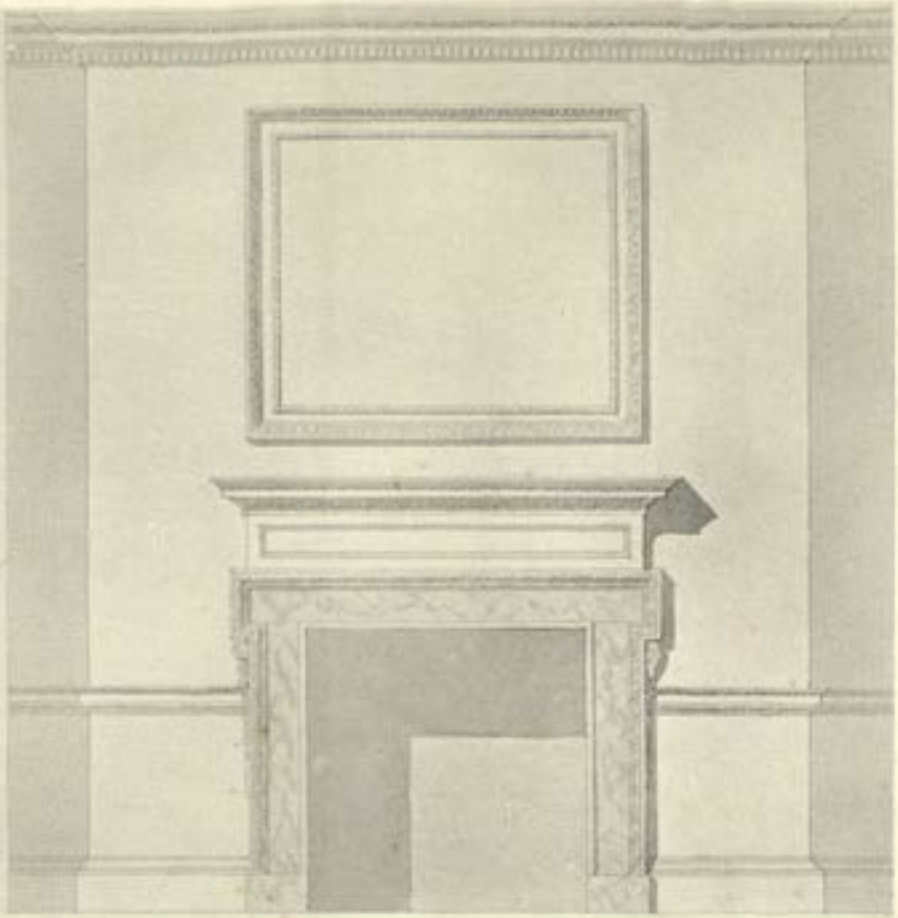


No. 2.

AN ELIZABETHAN OAK-PANELLED DINING ROOM

Showing a colour scheme taken from a natural object—namely, a Butterfly, as shown in corner

to oak panelling. A good wall paper is at times, and under certain conditions, a capital decoration, the lincrusta and oak veneer may serve a decorative and useful purpose also when nothing else can be used, but a sham or deception is the reverse of "good taste" to say the least of it, nor can it ever give lasting pleasure; yet how often do we find shams used to decorate the homes of those who would be offended at the mere suggestion of decorating their persons with imitation jewellery.

A simple plan, and one in which it is scarcely possible to make a mistake in choosing a combination of colours, for the decoration of a room, a costume, or a picture, is to select some object of nature, maybe an animal, bird, insect or flower, the colour of which pleases the eye, or strikes one as suitable for the purpose and circumstances. Be guided by this, keep as near as possible to the proportion of the colours nature has used, and you need have no hesitation in following so wise a master.

We have taken for our illustration a butterfly, and it may be seen how the colour scheme lends itself to the decoration of an ideal oak-panelled Dining Room of the best period of English oak, namely, the Elizabethan. The walls panelled with the warm brown of the oak relieved with the inlay of boxwood and ebony, the greys of the enriched plaster ceiling, and the bright touches of yellow in the fire-dogs and fittings give a delightful picture. To complete the colour scheme, the cool purples of the carpet with an orange border and hangings, make a harmony which is nearly perfect. And what more charming for an English home, or more characteristic of the English people than a Dining Room of this description? Other periods, like the "Georgian" with its fine

proportions and wealth of ornament, or the "Adam" with its grace and refinement, have many admirers.

Among those of a simpler taste, however, who wish the best for English decorative art and desire to preserve the true sense of home life, nothing pleases better than the furniture of the Elizabethan period, which represents in its staunch and solid features the very genius of the nation's character, its durability, its strength, its security. It is essentially English. I speak of this at its best. Unfortunately there was and is a great deal of inferior British and much Belgian and other foreign "black oak" in the British markets, with ill-carved and distorted figures, fruit, and flowers (save the mark!). Such rubbish is enough to create a feeling of disgust for the very name of "carved oak," and cannot be too vigorously condemned. Than English oak there is no finer material for furniture, and no better period of decoration than the Elizabethan with its oak and its rich plaster ceilings, we repeat, or more characteristic of the people.

Another illustration we give is that of a simple Georgian Morning Room panelled and painted in a few greys; the other colour of the butterfly carried into the drapery and carpet, and walnut door. The idea for the colour scheme of another room was suggested to us by a winter landscape. The ceiling, cornice and woodwork have the pearly grey of the upper part of the sky; the walls, the lower and warmer colour as it reached the horizon; the doors, the purple brown of the trees; and the draperies and carpet, the green of the winter grass with a suggestion of the brown earth showing beneath; while the fittings have the old gold of the few remaining dead leaves.

SIDE OF ROOM IN DELICATE TINTS OF WARM OR COLD COLOURS

ILLUSTRATION SHOWING COLOURED WALLS FOR BLACK AND WHITE DRAWINGS

Styles of Decoration

It will be seen in this chapter that we have dealt only with interior decoration of a private and domestic character.

The question of the decoration of our public and national buildings is one that demands the attention of the greatest artists the country can produce.

In the first place public buildings should be designed with the idea of assisting the minds of the people to realise the purposes for which they are to be used, and the decoration of them should be in perfect accord.

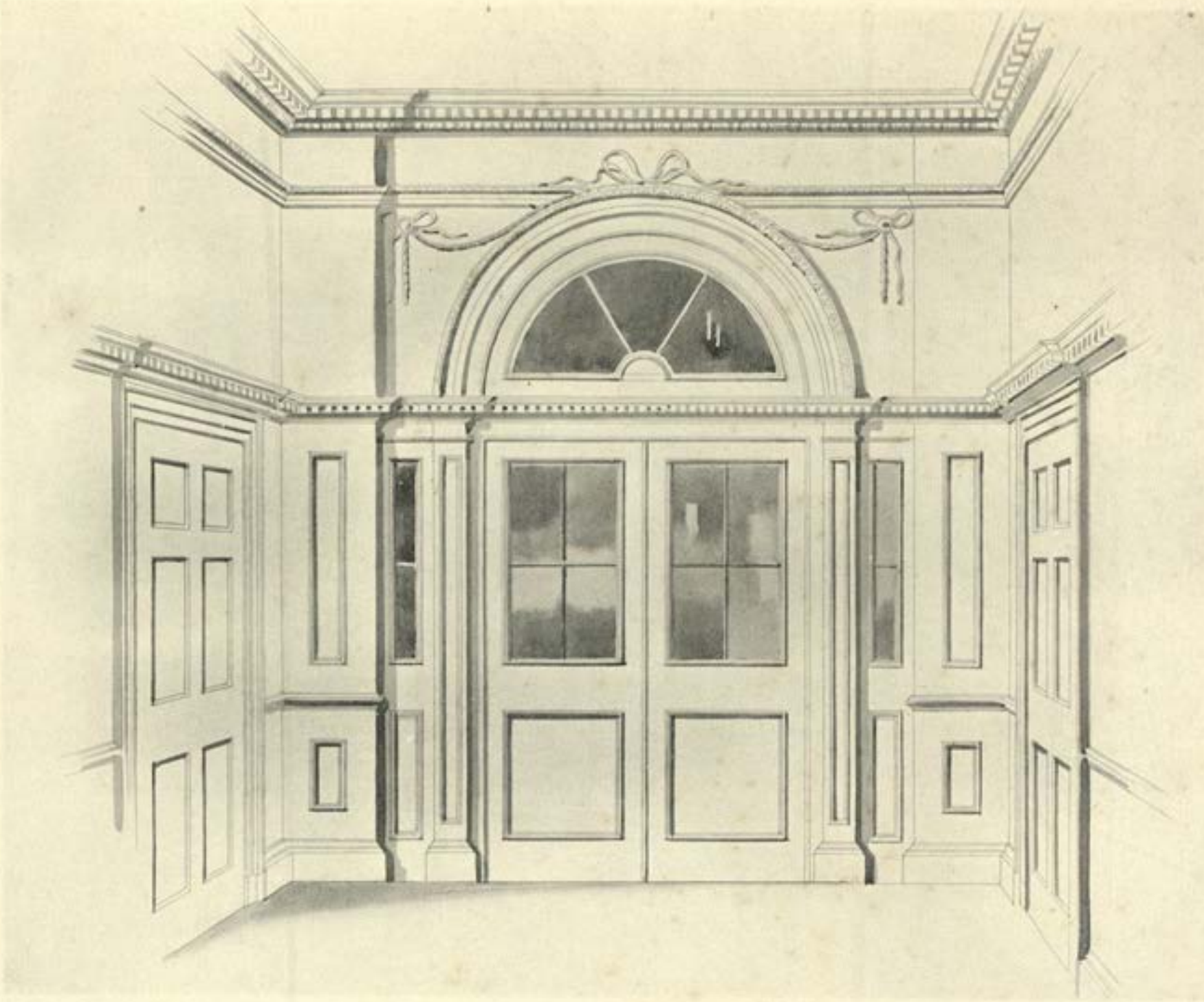
Thus it should be, that in a building in which the governing bodies hold their councils for the good of the community, the structure and decoration should be such as to excite feelings of admiration and respect. If it be a building to be used by the representatives of a great nation it should not be merely a question of accommodation, but a striving to erect an edifice commensurate with the aspirations of the nation.

To help in such a matter surely is not beneath the dignity of the greatest of our artists, and the mere fact that they were working for something that would permanently appeal to their fellow-men, would be a stimulus to them to put forth their best efforts to bring their intellectual and artistic faculties to their highest use.

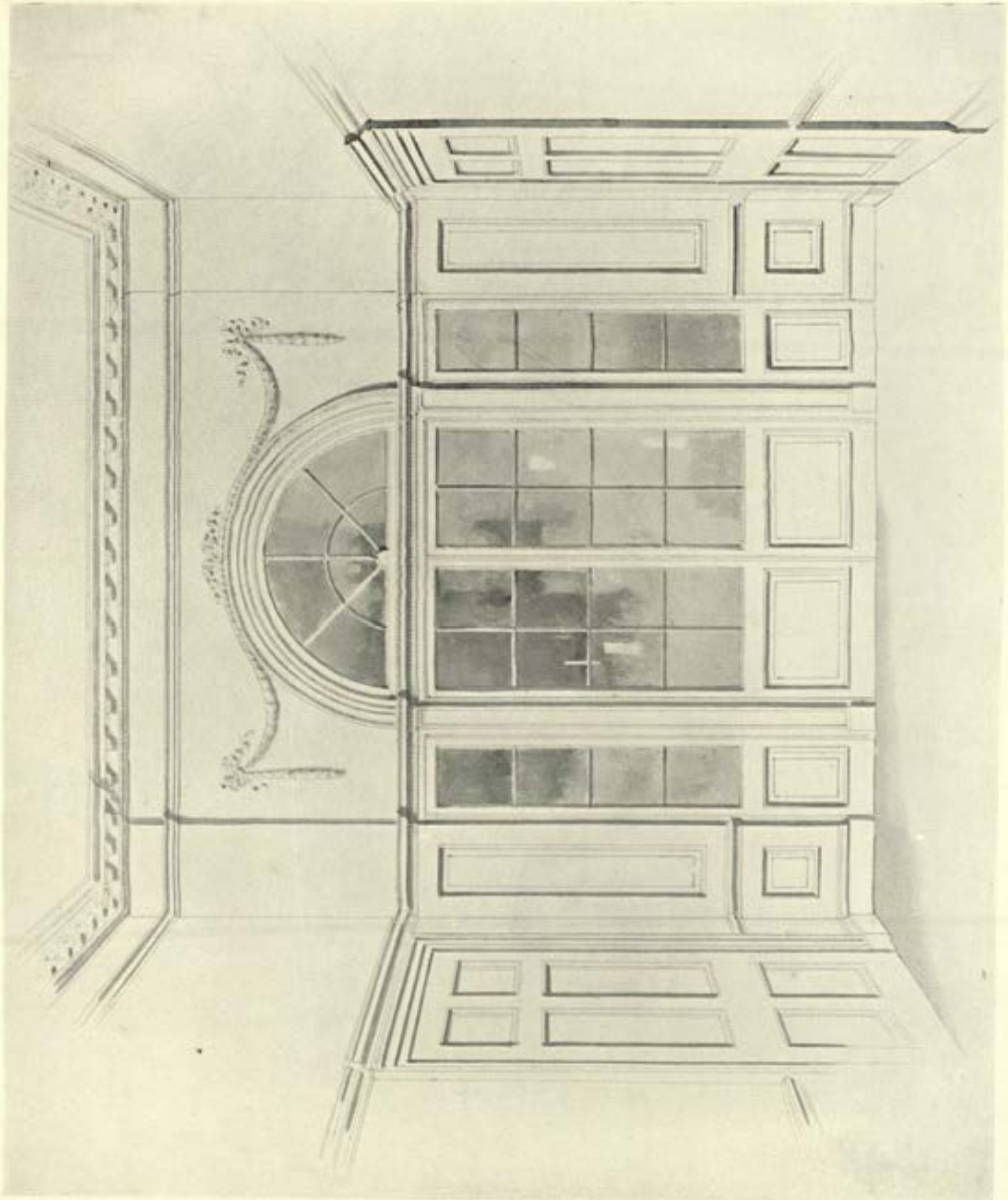
If we return to the glorious period of the Renaissance, when the ideas of forming class and caste in art had not been originated, the bold geniuses of those days simultaneously applied themselves to architecture, sculpture, painting, goldsmith's work, wood carving, or cabinet making, and not one of them would have thought he descended from his rank by diminishing the proportion or varying the subject of whatever emanated from his brain.

Donatello, Bernardino Ferrante, the Canozzi, the Moranzone, Lucca della Robbia, Andrea Verrocchio, Antonio and Paolo Mantoani, Benvenuto Cellini, Raphael, and Michael Angelo in Italy; Le Brun, Andre Charles Boule, Caffieri, Gouthiere, Delaroche, Ravris, Robert le Lorrain, Natoire, the Vanloos, Boucher, Francois Flamand, Blondel, and Clodion in France; and of our own countrymen, Smithson, Thorpe, Inigo Jones, Grinling Gibbons, Kent, Gibbs, Abraham Swan, Thomas Chippendale, the brothers Adam, Sheraton, William Morris, Bruce J. Talbot, and Burne-Jones—these were men who did not confine themselves to marble statues or framed canvases, or disdain using the best efforts of the human hand and the human brain—those greatest of God's gifts—to decorate the household furniture or the chapel walls.

ARCHED DOORWAY AND WALL WITH ILL-CONSIDERED PROPORTIONS



ARCHED DOORWAY AND PANELLING
WITH CAREFULLY CONSIDERED PROPORTIONS



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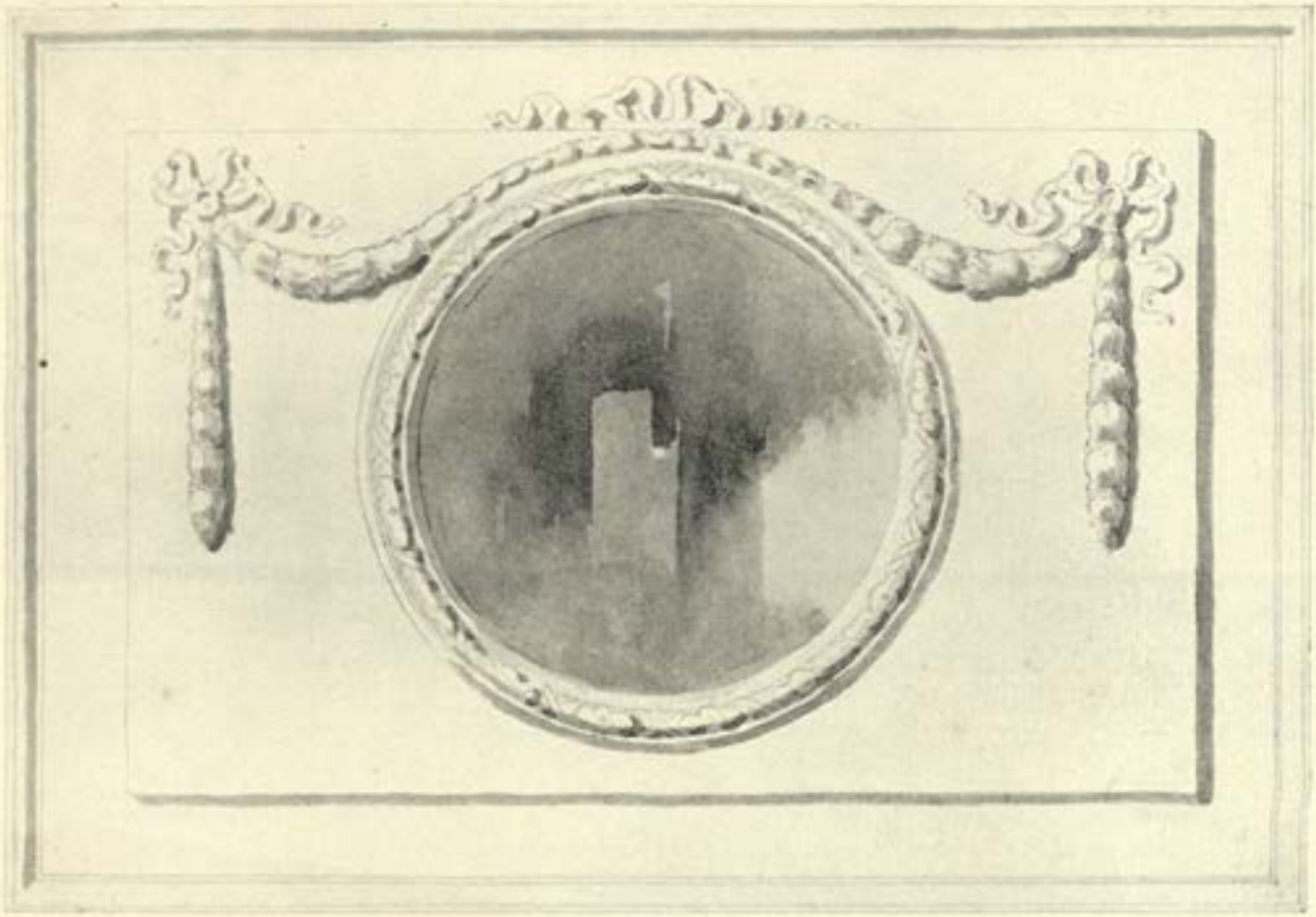

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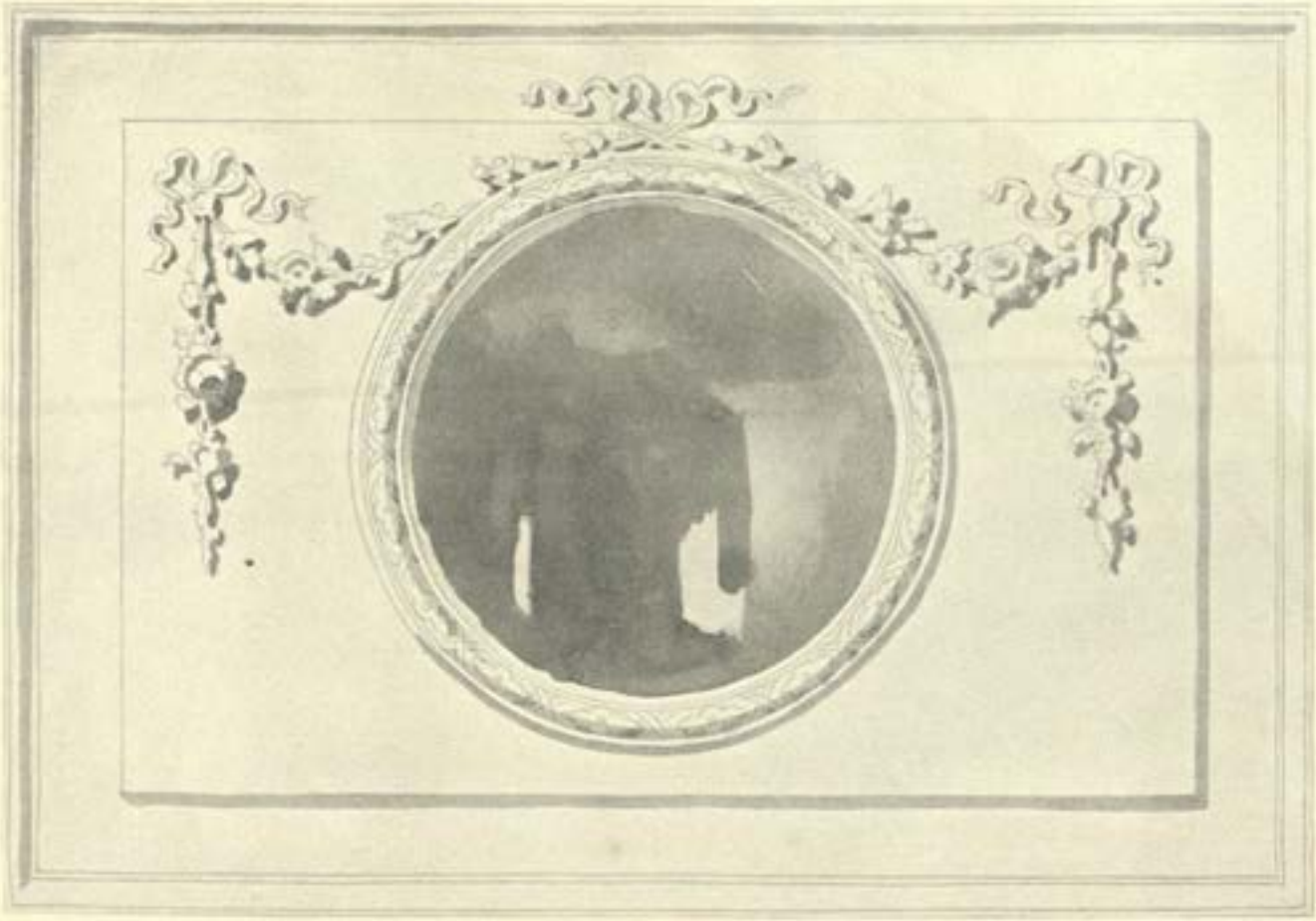

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[The Author is indebted to the proprietors of *La Mondaine*, 4, Place de l'Opera, Paris, for permission to include figure No. 1 in this book.]

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